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NEW YORK, SATURDAY, AUGUST 30, 1930

WHOLE NO. 2629



Berta Gerster Gardini

Head of the Etelka Gerster School of Singing in New York,
Which Will Reopen on October 1.



ETHEL BARTLETT AND RAE ROBERTSON
holidaying in England. The two well known pianists are pictured about to start off in
the "Sunbeam" for a week-end in the country.



DUSOLINA GIANNINI (right) WITH MR. AND MRS. LOUIS LOCHNER
at the Giannini summer home at Lake Mahopac. Mr. Lochner is the Berlin repre-
sentative of the Associated Press.



JOHN CARROLL,
baritone, who has been fulfilling a num-
ber of engagements this summer, in-
cluding a recital at the Bellport, L. I.,
home of Mr. and Mrs. W. Mott, and
appearances at East Patchogue, Cliff
Haven, N. Y., Stony Wall Institute,
Lake Kushagua, Saranac, N. Y., and
Bayport, L. I.



MR. AND MRS. VINCENT HUBBARD ON THE SS. DE GRASSE,
enroute to Paris, where Mr. Hubbard is teaching every day. He admits he has more
work than he had anticipated. Mrs. Hubbard is associated with him as usual in his
studio work.



JOHN A. HOFFMANN WITH THE SUMMER CHORUS AND MEMBERS
OF THE ACCOMPANYING ORCHESTRA,
Cincinnati Conservatory of Music, 1930. (Longley photo.)



ADA SODER-HUECK,
teacher and coach of well known sing-
ers, is enjoying a rest at Lock Arbour,
N. J., following another busy season.
The Soder-Hueck studios in the Met-
ropolitan Opera House building will
re-open on September 8.



ANTONIO LORA,
pianist and composer, who sailed from
New York on May 24 and arrived in
Italy, June 2. After spending a few
delightful days at Naples and at Capri,
where the accompanying snapshot was
taken, Mr. Lora went to Rome, Flor-
ence, Pisa, Venice and the Italian Lakes.
While at Lago Maggiore he visited Ugo
Ara, former member of the Flonzaley
Quartet, who lives on the beautiful Isola
dei Pescatori. After a brief stay in
Switzerland, Mr. Lora went to Paris,
after which he left for England and
Scotland. He expected to spend the
greater part of August in Kirriemuir,
Scotland, as guest of Mr. and Mrs.
Joseph P. Grace, of Manhasset, L. I.,
who have taken a home there for the
summer season. On Mr. Lora's return
from England he expects to do some
traveling in France and then sail on the
Aquitania for New York on Septem-
ber 20.



FLORENCE AMENT WATKINS,
coloratura soprano, who went to Chi-
cago for the summer master class of
Herman Devries at the Chicago Musical
College, is a musical leader in El Paso,
Tex., where she has often sung in con-
cert and recital. (Photo by Rayhuff-
Richter.)



PAUL KOCHANSKI,
at Vichy, between concert seasons. He
will return to America in September
for his season here.



FRIEDA KLICK,
well known contralto, who has been
spending the summer at the Oscar
Seagle Colony, Schroon Lake, N. Y.,
with Mr. Seagle (left) and Glenn
Frierwood.

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AUGUST 18

Willem van Hoogstraten resumed direction of the Stadium concerts on Monday evening, August 18, which marked the last fortnight of the season. His program included the Beethoven Seventh Symphony, Ravel's Spanish Rhapsody, the entr'acte music from Schubert's Rosamunde, and Liszt's first Hungarian Rhapsody.

Mr. van Hoogstraten had been conducting in California while Mr. Coates wielded the baton here, and he was given a cordial reception, especially after the Beethoven work. On this occasion he insisted upon his players sharing in the audience's favor. The balance of the program was finely rendered and constituted an evening of real musical value and enjoyment.

AUGUST 19 AND 20

Tuesday and Wednesday nights featured a Stadium attraction which has come to be one of their hardy perennials—the Hall Johnson Negro Choir. This choral group, which has been furnishing the musical background for this year's Pulitzer Prize Play, Green Pastures, obtained leave of absence from that production for these two nights, and for the third time in as many years delighted Stadium patrons. This season's choir was larger than formerly, thirty-three singers taking part, instead of twenty-two. Their offerings included Mos' Done Travelin', Deep River, Great Camp Meetin' and O' Ark's a-Moverin' in their first group, and after the intermission You May Bury Me in de Eas', Gimme Yo' Han', and the familiar Swing Low, Sweet Chariot and Water Boy. Encores were demanded and granted, and the applause was hearty and prolonged throughout the evening. The popularity of Hall

Johnson's singers is not to be wondered at, for besides their unity and characteristic racial fidelity to pitch, they have a genuineness and spontaneity in their singing of the music of their race which, more than any other quality, wins their hearers.

The orchestra numbers on Tuesday night were the overture to Nicolai's Merry Wives of Windsor, The Sorcerer's Apprentice (Dukas), Brahms' Academic Festival overture and Salome's Dance from the Strauss opera. On Wednesday night the choir repeated their songs of the preceding night, but the orchestra varied their portion of the program and played the overture to Rossini's William Tell, Grieg's Peer Gynt suite, three Brahms Hungarian dances and, for the first time at the Stadium, Langley's The Song of Youth. Van Hoogstraten, conducting with his usual skill, received his mead of applause on both nights.

AUGUST 21

Considerably curtailed by judicious cuts made by Mr. van Hoogstraten, Bruckner's (Continued on page 8)

Sigrid Schneevoigt Decorated

Seldom does a woman pianist win such a unanimous chorus of praise for her breadth of style, power, nobility of sentiment, and technical excellence, as the Finnish artist, Sigrid Schneevoigt, received from the French press after her three recitals in Paris. The programs were Beethoven, Schumann and Brahms, Chopin, and at each concert the pianist proved her right to the encomiums of her famous teacher, Busoni. Mme. Schneevoigt, who in private life is the wife of the well known conductor, is spending the summer in the little city of Riga on the shores

PROSPERITY FORECAST BY CONCERT BOOM

George Engles Reports 20 Per Cent. Increase in Advance Bookings Over Last Year

An interesting announcement is the one made by George Engles, director of the National Broadcasting Artists Service, who states that an obvious upward trend of business conditions during the fall and winter is forecast due to the unexpected advance bookings for concert artists. It seems that contracts which exceed a half million dollars have been signed for a group of thirty of Mr. Engles' artists. A twenty per cent improvement over last season in the advance bookings by concert managers throughout the country is a decided sign of a quick business comeback instead of the slump which was expected as an aftermath of the recent business depression.

"Heavy advance concert bookings invariably indicate confidence on the part of the public in business conditions," Mr. Engles said. "Music is still looked upon by the majority of American people as a luxury. The concert business is therefore among the first to suffer when hard times are imminent. There is no such indication at present. Instead the busi-

ness seems to be facing the most prosperous period in several years.

"The outlook for the musical season which opens in October is unexpectedly promising. Concert bookings must of necessity be made several months before the season opens. They represent what local managers feel will be the financial status of the country at the time the engagements are fulfilled. Of the 2,000 concert managers and organizations buying artists, all but an insignificant handful have been going ahead on the assumption that the public will have money to spend on music this winter. When the public spends money for the better type of music, general prosperity is apparent. In times of financial depression, the concert halls are likely to be deserted.

"Our concert managers have usually been pretty accurate in their advance estimates of the public's spending capacity. Unless their present judgment is over-optimistic, the country is due for a return to more prosperous conditions before the winter is over."

of the Baltic. Recently the government of Finland decorated Sigrid Schneevoigt with the Order of the White Rose, which is rarely given to a woman.

Leopold Auer Funeral Rites in New York

Musical Tributes by Jascha Heifetz and Josef Hofmann

The remains of the late Leopold Auer, who died in Dresden on July 15, were interred last Tuesday in the Ferncliff Mausoleum at Hartsdale. Last rites for the famous violin teacher were held at Campbell's Funeral Parlors, New York City. Among the mourners were many of the world's most famous musicians, and outside almost a thousand people tried in vain to gain admission.

After a religious service conducted by the clergy of the Russian Orthodox Cathedral, Jascha Heifetz, as representative of Prof. Auer's pupils, gave a beautiful performance of Schubert's Ave Maria, and Josef Hofmann, famous pianist and director of the Curtis Institute of Music in Philadelphia, at which Prof. Auer directed the violin department, played part of Beethoven's Moonlight Sonata. The Russian Cathedral Choir gave chants which were continued by members of the clergy as the remains were carried to the hearse outside.

Among the countless floral tributes which filled the chapel were pieces from Ossip Gabrilowitsch, John Erskine, Frank Damrosch, Albert Spalding, and Vera Sonaroff. The pallbearers included Mischa Elman, Jascha Heifetz, Josef Hofmann, Joseph Achron, Paul Stassevitch, Ernest Hutcheson, Toscha Seidel, Prince Obolensky, and Adolph S. Ochs.

It was Prof. Auer's wish to be buried in America, the land of his adoption, and accordingly his widow, Mrs. Wanda Auer, brought the body to this country on the Hamburg-American liner, Reliance, which arrived on August 21.

Philharmonic-Symphony Announces Soloists

The soloists have been announced for the regular subscription concerts of the Philharmonic-Symphony Society during 1930-31. Under Erich Kleiber, who conducts the first part of the season, Joseph Szigeti will play at the Brooklyn concert of Sunday, October 19, and the Carnegie Hall concert of Sunday, October 26; Ernest Hutcheson will appear Thursday evening and Friday afternoon, October 23 and 24, at Carnegie Hall; and Jose Iturbi is scheduled for November 2, at the Metropolitan Opera House.

During the period when Toscanini heads the orchestra, Alexander Siloti will be the only soloist, playing on Wednesday evening and Friday afternoon, November 19 and 21, at Carnegie Hall. Molinari's regime brings four soloists, the first of whom is Heifetz, appearing on January 25 at the Metropolitan Opera House. Nikolai Orloff, who will play with the orchestra January 27 and 28 and February 1; Carlo Zecchi, who

is announced for February 5 and 6 at Carnegie Hall; and Efrem Zimbalist, February 12 and 13, at Carnegie Hall, complete the list.

Ravinia Audience Enjoys Manon Lescaut

Puccini's Work Given for First Time
This Season—Other Offerings
of the Week

RAVINIA.—The ninth week of the season was ushered in with a concert listed as the fifth annual Polish Arts Club afternoon. The Chicago Symphony Orchestra, under the direction of Eric De Lamerter, played an interesting Polish program, with the assistance of Ina Bourskaya, mezzo-soprano, and Michel Wilkomirski, violinist, as soloists.

CARMEN, AUGUST 17

In honor of the Polish Arts Club, Carmen was given in the evening with Ina Bourskaya in the title role. Edward Johnson was the handsome and well voiced Don Jose.

MANON LESCAUT, AUGUST 18

Puccini's version of Manon Lescaut had its first hearing here this season, with Lucrezia Bori in the title role. Mme. Bori has sung the part many times at Ravinia, but on each new occasion it seems she has never sung or acted it so well. Fortunate is the manager who has a Bori in his personnel. A delightful artist who brings the throngs to Ravinia, her popularity is increasing each season. This is due to the fact that Mme. Bori always seems to appear at her best. She gives herself to the audience, never resorts to cheap tricks to win approval, and never deviates from the path of the true artist. Her memorable portrayal of Manon Lescaut adds to her prestige as one of the most satisfying stars of the lyric stage. Mme. Bori's Manon is impeccable. Beautiful to gaze at and gorgeously gowned, her lovely manners endeared her to the spectators, while the brilliancy and beauty of her tone also charmed. The warm reception tendered her at the conclusion of the second act (when, after reappearing before the curtain with all her colleagues, she had several curtain calls) manifested the admiration of the audience in a manner that left no doubt as to the great enjoyment she had given them. Bori is to us a tonic, a stimulant. The more often we hear her, the more we admire her. Indeed it is with sorrow that we look upon the close of the Ravinia season since we will have to wait

(Continued on page 12)

Hope Hampton for Covent Garden

According to a cable received from Europe, Ferone has engaged Hope Hampton for Covent Garden, La Scala in Milan, the Royal Opera in Rome, and in other Italian cities. Miss Hampton will also make her debut at the Paris Opera in Thais. The engagements are for early next spring.



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the presiding genius responsible for making the big new forty-three story Barbizon-Plaza not only one of the show places of New York but also one of its musical monuments. The concert hall of the Barbizon-Plaza is one of its most attractive features.

Munich's Mozart-Wagner Festival Attracting Sold-Out Houses

Americans and English Make Up Largest Contingent of Guests—Festival Opens With Meistersinger—Flying Dutchman, Lohengrin, Parsifal, Marriage of Figaro, Così Fan Tutte Given With Fine Casts.

MUNICH.—A summer season in Europe has in recent years become a synonym for a series of theatrical and musical activities. The competition is becoming more keen, the rivalry more marked each year, a "successful festival season" having become a matter of great economical import. It is no secret any more that these various festivals are principally intended to furnish a strong and unusual attraction for visitors from foreign lands, since the native populace is barely able to support its theaters during the regular season. In Germany alone not less than forty-six theaters and opera houses have closed their doors since the beginning of the economic depression about six years ago; others, among them institutions of ancient standing and world-wide fame, have been forced to reduce their personnel and curtail their budget to a point just barely in conformity with high artistic standards and efforts at progress. This is a matter of grave concern not only for Germany and central Europe, but for the artistic world at large—if the interpretation of art still has any significance as one of the unifying influences of the world.

This year the competition between festival centers is particularly keen, with Oberammergau, Munich, Bayreuth and Salzburg vying with each other as principal points of attraction. Under these circumstances the attendance at the Munich Mozart-Wagner Festival has been particularly gratifying since all performances so far have drawn sold-out houses. This is highly sig-

nificant for the musical world's acknowledgment and acceptance of the standard of excellence which the Bavarian State Opera maintains in its performances and this recognition is indeed fully justified.

American and English music-lovers seem to be particularly drawn to Munich and they furnish the largest contingent among the festival guests, the American idiom largely predominating. Indeed one hears hardly any language other than English in the bustle of arriving and during the intermissions. The general outer appearance of the festival guests also tends toward the accentuation of the festive idea, and in this connection I unhesitatingly feel inclined to compliment American women upon their smart appearance.

Although such matters have no bearing on the thing itself, yet in them is voiced a gratifying, respectful attitude towards the event itself and in this connection they are of importance.

The festival began with a brilliant performance of Die Meistersinger von Nürnberg with Hans Knappertsbusch as the masterly and fascinating interpreter of the orchestral score. Though he may occasionally furnish grounds for an argument, as for instance in the laggard tempi of the chorale in the first and of the dance-scene in the final acts, yet his interpretation on the whole is of masterly eloquence and imbued with all the charms of romantic poesy.

The cast, which included Hans Missen's excellently sung Sachs, Elizabeth Feuge's

charming and poetic Eva, Paul Bender's grave and impressive Pogner, and Hedwig Fishmiller's highly satisfactory Magdalena, also contained an experiment which was interesting but not altogether convincing. It consisted in the juxtaposition of two lyric tenors in the parts of Wuther von Stolzing and David. The former was sung by the versatile and greatly pleasing Fritz Krauss, the latter—formerly the sole and highly coveted prerogative of the tenor-buffo—by the lyric exponent, Julius Patzak. From a purely vocal point of view Patzak gave an eminently pleasing interpretation, but on the whole it was lacking in variety since in the declamation the color and accents required by the part itself, typical for the tenor-buffo and indispensable as a counterpart to the lyric expositions of Stolzing were missing. Consequently the only buffo-accents, by Wagner so finely distributed throughout the various scenes, were limited to Joseph Geis' incomparable Beckmesser.

Yet the entire standard of the performance was of such excellence that the audience at the end rose spontaneously to its feet, loudly applauding and clamoring for the singers, who, however, according to custom do not appear before the curtain in these performances, which however, had to rise at least a dozen times over the indescribably beautiful and rapturously festive final scene.

The second performance at the Prinzregenten Theater was devoted to the Flying Dutchman, conducted with intense dramatic sense by Karl Elmendorff. The difficult problem of casting the part of Senta with a dramatic soprano of convincing youthful appearance was very satisfactorily solved by giving the role to Gabriel Offermann, who qualifies as a singer of great charm and greater promise. Josef Manowarda, an always pleasing and welcome guest from the opera in Vienna, sang the part of Doland, and Adolph Fischer furnished a very satisfactory vocal interpretation of Eric. An outstanding and dominating feature of this performance was Wilhelm Rode's Hollander. His rendition, for instance, of the great monologue in the first act is an artistic and emotional experience never to be forgotten.

This is also true of his Telramund in Lohengrin, which opera, contrary to expectations, seems to have become a favorite with festival audiences. The new staging of this work—one of the greatest achievements of the era of Max Hofmüller—is indeed a technical marvel ever to be admired anew. Equal to Rode's Telramund in this performance was that of Elizabeth Ohms' who in appearance, gesture and vocal equipment was a truly great Ortrud. The title role was sung by Adolf Fischer who was here, on the whole less pleasing, being constantly hampered by a certain lack of freedom in action and poetic poise. Satisfactory and highly pleasing in every aspect were Alexander Kipnis' King Henry and Elizabeth Feuge's Elsa. Paul Schmitz, the youngest member of our conducting staff, acquitted himself most creditably as orchestral leader.

The highest peak of orchestral leadership and interpretation, however, was reached with Hans Knappertsbusch in Parsifal. There is something almost uncanny in his drawing of significant orchestral detail, yet there is a power of concentration ever prevalent, welding the whole into a deeply impressive spiritual entity. Under an interpretation of such forceful power and emotional eloquence the performance of Parsifal is indeed closely akin to a sacred rite. Such an impression is, of course, only possible with the adequate assistance of a choice cast, such as Georg Hann who sang the part of the stricken Amfortas with stirring solemnity, Paul Bender as Gurnemanz, Fritz Krauss (Parsifal), Gertrude Kappel (Kundry) and Erik Wildhagen (Klingsor).

The Mozart performances at the Residenz Theatre opened with a very charming, though not in all parts equal production of the Marriage of Figaro, conducted by Hans Knappertsbusch. Heinrich Rehkemper's Figaro comes as near to perfection as anything entrusted into the hands of man and dependent upon countless coincidences can do. He is agile without clownishness, devoted without servility and his first Canavina strikes a significant note, warning of the impending events of 1789. This is the true Figaro of

(Continued on page 15)

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SAN FRANCISCO, CAL.—In a program of intellectual depth, refreshing novelty and emotional appeal, Willem Van Hoogstraten, head of the New York Stadium concerts and conductor of the Portland Symphony Orchestra, made his San Francisco debut, directing the San Francisco Symphony, and elicited the enthusiastic appreciation of the large audience that gathered in the Exposition Auditorium.

That Van Hoogstraten is a conductor of knowledge and warm musical temperament was apparent from the wealth of color, the unity of ensemble, the caressing pianissimos, contrasted by the tremendous volume of tone which he succeeded in enticing from his players. Under Mr. Van Hoogstraten's guidance, Beethoven's Fifth Symphony received a brilliant and impressive execution. Brahms' Hungarian Dances were a pleasing change, the essence of grace and charm and played con amore, to the great relief of the listeners. Tchaikovsky's Fantasy Overture Romeo and Juliet, was given a gripping and virile reading, full of variety, grandeur and sublimity of conception, and the closing number of the program, Wagner's Prelude and Love-Death from Tristan and Isolde was magnificently presented. Mr. Van Hoogstraten gave it a compelling interpretation, vividly portraying every element of the work, especially the exaltation of the closing section, and he conducted it as he did every other number of the program with absolute mastery of every detail at all times. At its conclusion the audience feted the orchestra and conductor with jubilant applause.

The San Francisco Conservatory of Music opened its 1930-31 school year on August 18, with several notable additions to the faculty and an increased number of classes to meet the demands of its fast-growing enrollment of students from all parts of the Pacific Coast. All departments of musical education are included in the Conservatory this year, with the heads of the departments as follows: voice, Giulio Silva; violin, Nathan Abas; piano, Ada Clement; theory, Albert Elkus; cello, Flori Gough; organ, Jan Schinhan; orchestra, Abas; chorus, Silva; history, Alexander Fried; operatic coaching, Usigli; teachers' training, Lilian Hodghead; children's classes, Ruth Cook; languages, including French, German and Italian, by native teachers; trumpet, flute and other instruments by members of the San Francisco Symphony Orchestra. A number of scholarships in all departments will be given to talented students.

Flora Bauer Bernstein, well-known writer on musical topics, is visiting in San Francisco.

cisco. She is being entertained by her large coterie of friends in these parts and before returning to her home in New York will visit Los Angeles and other points of interest in Southern California.

Another visitor in San Francisco is the charming soprano, Marie Montana. Miss Montana, after a very busy winter season, is enjoying a brief vacation with her sister, after which she will go to Hollywood to remain for several months. No doubt Miss Montana will be heard in recitals in California prior to resuming her activities in the East.

The Women's Committee of the San Francisco Opera Association held a meeting at the home of Mrs. Marcus S. Koshland, which is one of the "show-places" of this city, and there Gaetano Merola, director-general of the organization, spoke of the novelties of the repertory. Armando Agnini, stage manager, spoke of the staging of the various operas.

Olin Downes, music critic of the New York Times, appeared as pianist with the Abas String Quartet in an invitational concert, held at the Guild Theater. The program was devoted to the works of Ernest Bloch. The personnel of the Abas String Quartet has been changed from that of last season and now comprises Nathan Abas and William Wolski, violinists; Nathan Firestone, violist, and Flori Gough, cellist. Alice Seckels, manager of the Civic Chamber Music Society, which sponsors the Abas String Quartet, was in charge of the arrangements for the above event which attracted a huge audience.

Hilda Goldberg, well-known San Francisco pianist, and Nathan Firestone, violinist, have announced their engagement and are receiving the congratulations of their many friends in social and musical circles in San Francisco and the bay regions.

Another engagement of interest in local musical circles is that of Flori Gough, prominent cellist, and Lev Shorr, pianist. The ceremony will take place this fall. Miss Gough is a faculty member of the San Francisco Conservatory of Music and a member of the Abas String Quartet. Her fiancé is a Russian artist who has been active in this city for several years.

Ada Clement, pianist and associate director of the San Francisco Conservatory of Music, is studying harpsichord with Wanda Landowska in Paris, this summer. Miss Clement will return to San Francisco the latter part of August.

The score of Maurice Ravel's one-act opera, L'enfant et les sortilèges (The

Naughty Boy's Dream), which is to be given its American premiere by the San Francisco Opera Company this season, is now available at the San Francisco Public Library.

Edward Harris, widely known pianist-composer, is now permanently located in this city. Harris, former accompanist to Lawrence Tibbett and other celebrities, has written the music for the 1930 Bohemian Club Grove Play, which is entitled Birds of Rhiannon. The book is by Waldemar Young.

Elizabeth Simpson, San Francisco piano pedagogue and coach, has been spending the summer months vacationing in Carmel-by-the-Sea and Inverness. Early in July, Miss Simpson attended the M. T. A. Convention in Pasadena. The Elizabeth Simpson Piano Studios in San Francisco and Berkeley will open the first of September.

C. H. A.

Many New Works for Promenade Concerts

LONDON.—The Promenade Concerts opened on August 9, for an eight-week season. No less than twelve works are to receive their first performance in England at this series, among them a symphony for organ and orchestra by Marcel Dupré, in which he is to play the solo part; an oboe concerto by Eugene Goossens; an English dance for orchestra and organ by Percy Grainger; a cello concerto by Arthur Honegger; a piano concerto by John Ireland (the first performance anywhere); Wallachian Dances for Orchestra by Leos Janacek; Potpourri for Orchestra by Ernst Krenek; Summer Evening by Kodaly, an entirely new work; Anacreontic Ode for Orchestra and baritone by Dame Ethel Smythe, and Chorus, No. 8, by Villa-Lobos.

There are also some new comers among the artists. These include Marian Anderson, colored American singer; Felix Salmond, cellist, and Elly Ney and Nicolai Orloff, pianists.

Among the names of the well-tried favorites were (pianists) Ethel Bartlett and Rae Robertson, Harriet Cohen, Katherine Goodson, Myra Hess, Frederick Lamond and Irene Scharrer; (violinists) Yelley d'Aranyi and Adila Fachiri; (cellists) Beatrice Har-



POMPILO MALATESTA, distinguished Metropolitan Opera baritone for sixteen years, has been re-engaged for another two years. He has long been acclaimed as an artist whose clever handling of character parts has often been outstanding in performances. Mr. Malatesta recently returned from a short vacation in Europe and will re-open his New York studios about September 2. He successfully combines his own singing with his teaching schedule.

rison, and, of the singers, Stiles-Allen and Horace Stevens.

One of the great attractions this season will be the new symphony orchestra, organized by the British Broadcasting Corporation, which is responsible for the continuation of the "Proms." This orchestra consists of one hundred and fourteen players, ninety of whom will appear at these concerts. Sir Henry Wood will, as usual, conduct the series.

M. S.

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Ernest Bloch

Szigeti to Return for Fifth American Tour

Joseph Szigeti returns after a season's absence for his fifth American tour under Concert Management Arthur Judson, Inc., next fall. The Hungarian violinist will be here from October 5, 1930, to January 15, 1931. Mr. Szigeti's 1929-30 tour in Europe included the following appearances: Amsterdam with the Concertgebouw Orchestra, under Mengelberg, Athens, Berlin, under Furtwaengler with the Philharmonic and at the Staatsoper, under Klenperer, Brussels at the Palais des Beaux Arts, two concerts in Budapest, Bradford with the Halle Orchestra, Birmingham, Bucharest, Darmstadt with orchestra, Dublin with the Royal Society, Edinburgh, Eastbourne at the Music Festival, Frankfurt with the Museum Concerts,

Geneva under Ansermet, The Hague with the Residentz Orchestra, Königsberg under Scherchen, two concerts in Constantinople, Lisbon with the Philharmonic, London with the Royal Philharmonic, and in a joint recital with Bela Bartok, Lausanne under Ansermet, Liverpool, Manchester with the Halle Orchestra, Madrid, two concerts in Munich, Paris with orchestra and in a joint recital with Harold Bauer, Prague with the Philharmonic, Rotterdam with Van Anrooy, Stockholm, two concerts in Sofia, Trieste, Vienna under Abendroth, Warsaw with the Philharmonic Orchestra, Wiesbaden at the Staatsoper, and Zurich under Andreae. Mr. Szigeti is summering in Switzerland, as usual.



Pacific and Atlantic Photo

BELA BARTOK AND JOSEPH SZIGETI REHEARSING.

CARL FISCHER, Inc.

Cooper Square



New York, N. Y.

Foreign News in Brief

"TALKIES STRICTLY PROHIBITED"

BUDAPEST.—The Budapest Royal Opera is the first European opera house to prohibit its singers to work for the talkies. The management has informed its artists that any attempt to appear for the sound film will be considered a breach of contract. P.

NEW RUSSIAN "COLLECTIVE" OPERA

VIENNA.—The latest Russian operatic novelty, according to press reports, is entitled *Ice and Steel*, and is the "collective" product of the composer W. Deschewar, the librettist B. Laranew, the scenic designer A. Rykov, the conductor V. Dranschnikov, and the stage director S. Radlov. The Academic State Opera has just produced the piece. The best part is the third act, and it was there alone that the composer was allowed to let his inspiration speak, unhampered by "collective" principles. B.

VIENNA'S MAHLER MONUMENT

VIENNA.—The Mahler Monument Committee announces that the funds for the proposed monument are now complete and that the city of Vienna has already donated the site for it. It is planned to erect the monument on the big plaza in front of Count Schwarzenberg's castle and park next year. The monument is the work of sculptor Anton Hanak and architect Peter Behrens. P. B.

ROSÉ QUARTET ONCE MORE REORGANIZED

VIENNA.—For the second time within a few years, the Rosé Quartet has been reorganized. The viola player, Rizitska, has been eliminated, and his place taken by Max Handl, formerly with the Fritz Rothschild Quartet, of Vienna. It is the first time in the long history of the Rosé Quartet that one of its members is not taken from the ranks of the Vienna Philharmonic. E. Greiner

J. BEEK

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Sample Page

FOURTEENTH SUNDAY AFTER TRINITY

Theme for the Day: "How amiable are Thy tabernacles, O Lord of Hosts; my soul longeth, yea, even fainteth for the courts of the Lord."

- 153 How Amiable are Thy Tabernacles
Solos for soprano and bass. C. C. Stearns .12
- 835 How Beautiful are Thy Dwellings (arr. Hearst)
Solo for bass ad lib. Carl Pfueger .12

FIFTEENTH SUNDAY AFTER TRINITY

Theme for the Day: "Bow down Thine ear, O Lord, hear me . . . It is a good thing to give thanks unto the Lord."

- 378 Bow Down Thine Ear. C. P. Morrison .10
Solo for soprano.
- 867 Incline Thine Ear to Me
Solo for soprano. George Henry Day .16
- 88 It is a Good Thing (Bonum Est)
Solos for soprano and alto F. H. Brackett .12
- 172 It is a Good Thing (Bonum Est)
Ralph Kinder .12

SIXTEENTH SUNDAY AFTER TRINITY

Theme for the Day: "Be merciful unto me, O Lord . . . O sing unto the Lord a new song."

- 245 Be Merciful Unto Me, O God
Solo for bass. E. A. Sydenham .10
- 340 O Sing Unto the Lord (Cantate Domino)
Solo, quartet and chorus F. H. Brackett .16
- 282 O Sing Unto the Lord (Cantate Domino)
F. H. Young .12
Solos for soprano, tenor, and bass.

has taken Handl's place in the Rothschild Quartet. P. B.

NEW SLAVONIC OPERA SUCCESSFUL

LJUBLJANA (YUGOSLAVIA).—The local State Opera has produced a new work by a Slavonic composer, Matija Bravnicar, entitled *The Scandal of St. Florian's Valley*. It is humorous in subject and had a great success. R. P.

ALL-AMERICAN CONCERT IN BADEN-BADEN

BADEN-BADEN.—A concert of all-American music will be given at the Kurhaus in Baden-Baden on July 31. The program will include Rubin Goldmark's *A Negro Rhapsody*, George W. Chadwick's *Tam O'Shanter*, George Gershwin's *Rhapsody in Blue* and Deems Taylor's *Through a Looking Glass*. Jeanette Epstein, from New York, will play the piano part in the *Rhapsody in Blue*. P. B.

ERICH WOLFGANG KORNGOLD FOR VIENNA MUSIC HIGH SCHOOL

VIENNA.—Erich Wolfgang Korngold has been given the title of Professor by the Austrian State President Miklas, and has been appointed a member of the faculty of the Austrian State High School of Music. He is the youngest member of the faculty there. B.

AN OPERA WITHOUT SOLOISTS

WARSAW.—A unique opera, practically without soloists, has been produced by the local State Opera: *Swito Ognia* (The Fire Feast) by Noskowski. It was composed thirty years ago and has only now, after the composer's death, been staged. It is a sort of "ballet opera" but the vocal portion of the work falls entirely to the chorus, except for two small solo roles. The singing chorus is joined by a "dance chorus," which takes an important part in the artistic scheme. The plot is in a fairy-tale vein and the music consists largely of waltzes and is popular in character. The success was great. R. P.

NEW BEETHOVEN MEMORIAL FOR VIENNA

VIENNA.—The Singing Society of the Viennese Police celebrated its tenth anniversary by unveiling a memorial tablet on the house, 4 Silber Gasse, where Beethoven lived during the summer of 1815 and composed several of his cello sonatas. P.

Mr. and Mrs. Stillman-Kelley at Interlochen

Mr. and Mrs. Edgar Stillman-Kelley were the honored guests, on August 3, of the National High School Orchestra and Band Camp at Interlochen, Mich., when Mr. Kelley acted as guest conductor and played his *New England Symphony*. This distinguished couple was enthusiastically received. After the concert they left for New York where Mr. Kelley will attend rehearsals of a talking picture of serious and elaborate proportions, for which he has written the music.

NOTED ARTISTS FOR THE COOLIDGE CHICAGO FESTIVAL

Mrs. E. S. Coolidge's Chamber Music Festival at the Field Museum of Chicago, October 12-16, will present a number of interesting European artists who have never been heard before in America.

The Brosa Quartet of London (Brosa, first violin; Wise, second violin; Reubens, viola; and Pini, cello), was formed in London early in 1925, but did not appear in public until November, 1926. Since then it has met with a remarkably enthusiastic reception wherever it has played, both in England and on the Continent. In 1928 it was chosen to perform the English and American works at the International Festival of Contemporary Music at Siena. At Chicago the quartet will play Beethoven's Op. 131 in C sharp minor, Theodore Szanto's *Choreographic Suite*, and a new string quartet by Castelnuovo-Tedesco, which is dedicated to Mrs. Coolidge.

Harriet Cohen, pianist, of London, will play with Brosa and Pini a trio by Frank Bridge (first American performance), and with Rubens the new Legend of Arnold Bax (like the Bridge Trio, dedicated to Mrs. Coolidge). She is from the school of Tobias Matthay and has achieved a great reputa-

tion, earning the distinction of being Arnold Bax' chosen interpreter for all his works with piano.

Emma Luebecke-Job, pianist, of Frankfurt-am-Main, is widely known in Europe as the propagandist for the compositions of Paul Hindemith, who always entrusts to her the original performance of those of his works which make use of the piano. At the International Festival of Chamber Music at Venice she made a notable impression with the performance of Hindemith's piano concerto. Her interpretation of the classic repertoire, too, have made her an outstanding reputation. At the Chicago Festival she will be heard in the first performance of Hindemith's new piano concerto (dedicated to Mrs. Coolidge), Sach's sonata for violin and piano No. 3, and the flute and piano sonata No. 6.

Iwan d'Archambeau, cellist, of Brussels, will open the festival with Bach's solo sonata No. 4, and later will give the first performance of the Strube Sonata (piano and cello), and will take part in works of Hindemith and Roussel. He will be greeted as an old friend by all who knew him as the cellist of the Flonzaley Quartet.

Stadium Concerts

(Continued from page 5)

Eighth Symphony was absorbed in a little over three-quarters of an hour, and thus the fault of inordinate length and repetitiousness which characterizes the Viennese composer's works was eliminated. It was a Stadium premiere, and the rather small audience found much to enjoy in the dignified, serious and, in spots, pompous score. Familiar and less austere numbers completed the program. They were the overworked Meistersinger Prelude, the exhausted Bach air for strings, and the three short excerpts from Berlioz' *Damnation of Faust* that are usually chosen for performance.

FRIDAY, AUGUST 22

Owing to the very cold weather, there was a small audience for the concert on Friday evening. A familiar program was presented which included Schumann's First Symphony, Berlioz's *Benevenuto Cellini* overture, Strauss' *Till Eulenspiegel* and Liszt's *Les Preludes*.

SATURDAY, AUGUST 23

A gifted composer, not American but living in New York, made his bow at the Stadium concert on August 23. His name is Charles Maduro, a native of Curacao, Dutch West Indies, and his works are already well known in New York. The series heard at the Stadium under Mr. van Hoogstraten were entitled *Rapsodie Espagnole*, *Tranon* and *Scherzo Espagnole*, from which it may be assumed that this composer from the Dutch West Indies is not Dutch but Spanish or Spanish descent. These three pieces were played during the past season in Town Hall under the direction of the composer, and two of them had been played by the New York Chamber Music Society and the Manhattan Symphony Orchestra. Mr. Maduro writes with skill and understands the orchestra. His works are well constructed, and all their beauties are brought out in the orchestra arrangement. He possesses melodic gifts of no mean order and avoids every taint of discordant modernism. At the conclusion of his numbers Mr. Maduro was called to the Stadium platform for repeated bows, shook hands with Mr. van Hoogstraten, and congratulated him upon the interpretation of his works.

Other numbers on the program were the Cesar Franck symphony, the overture to Johann Strauss' *Die Fledermaus* and two excerpts from the *Nibelungen Ring*.

Knoxville Eulogizes Althouse

"If Friend Hoover can 'flex' the new tariff as easily as Paul Althouse 'flexed' his vocal cords, the American people will be as happy and satisfied as was the big audience that braved the sweltering heat to greet the great tenor. Althouse has a captivating personality; he sings with irrepressible spontaneity and with a feeling for every nuance of tonal harmony that touches the depths of one's soul. In one song he is like a caged lion, tearing the welkin asunder with dramatic intensity; in the next he thrills your heart with the soft cooing of a languishing turtle dove. Knoxville has not heard a finer tenor."—The foregoing is culled from the Knoxville Journal of July 11, 1930.

Frank Bishop Returns

Frank Bishop, pianist and teacher of Detroit, Mich., has returned from a trip abroad and plans to open his season in Detroit this week. Among Mr. Bishop's activities in Europe was a recital given at the Chateau de Peyrieu, Peyrieu, France, at the invitation of Mrs. Grace Whitney-Hoff. The little concert hall was filled to capacity, and among the guests were the French Ambas-

sador to America, M. Claudel, and Mme. Claudel. Mr. Bishop played Beethoven's Sonata Appassionata, a Chopin group, and numbers by Debussy, Albeniz, Schubert-Liszt and Liszt, all of which were enthusiastically received by the distinguished audience.

Kindler to Start Fall Tour in England

Hans Kindler is at present in Le Treport on the Normandy coast in France for a much deserved rest. However, he will not have a long vacation as he is to start his tour early in the fall. It will start in England, as follows: October 5, Bedford; 7, 10, London; 14, 15, Bournemouth; 17, Exeter; 18, Torquay; 20, Helensborough; 22, Galashiels; 24, Bridge of Allan; 26, Amsterdam, Holland; 28, Nymegen; 30, Tilburg; 31, Leiden; November 2, Rotterdam; 4, Helmond; 5, Groningen; 7, Rotterdam; 8, Dordrecht; 9, The Hague, and 12, Paris.

Activities of Charles Stratton

Charles Stratton, tenor, who is again spending the summer at his favorite resort, Nantucket, Mass., has been engaged to give a drawing-room recital early this month in Beverly, Massachusetts' North Shore, at Dawson Hall, the home of the Misses Hunt of Boston.

One of the engagements already booked for the tenor for next season is as soloist with the Apollo Club of Chicago, Edgar Nelson, conductor, in a performance of the Bach B minor mass.

Mr. Stratton will open his New York studio on September 15.

Gadski Coming In December

Johanna Gadski, of the German Grand Opera Company, will return to the United States in December as guest artist for her third American tour with the company. Mme. Gadski has been resting at home near Berlin this summer, after her strenuous American season, and perfecting the technic of her roles, which include all of those foremost in the repertory of German opera.

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Idle Thoughts of a Busy Manager

Well, here I am again, just like a Schumann-Heink farewell tour—and I hope, in the interest of good singing, Madame will give us at least twenty more farewell tours. I see she is farewelling again in Colorado Springs August 28, and they were all excited in anticipation when I was there in June. The committee said: "Why, we haven't heard her in over a year!" She deserves all this beautiful adoration.

Oh, yes, I'm going West again, leaving September 5 with Clairbert for California. As before stated I will have an International Music Week all my own in San Francisco. Luisa Silva, real contralto, will make her first recital appearance, under local direction of Alice Seckels, September 10, and Clairbert in Traviata, September 13, with Gaetana Merola waving the baton. Am just getting all excited about both events.

I stopped off in Salt Lake City in June, first time in thirteen years. Met Royal Daynes, who runs two big music houses, besides being at the head of the Musical Arts Society. I have played my artists in the Mormon Tabernacle often, but this was the first time I had ever been in it myself. Temple Square also has the statues and graves of the two Smith Brothers—Joseph and Hiram (they don't even look like their pictures on the cough-drop boxes) and Brigham Young. The inscriptions state that Smith Brothers "suffered martyrdom in Carthage, Illinois"—maybe. I know they were shot, for in those days Carthage was the Chicago of Western Illinois. I recall hearing Brigham Young's 19th wife lecture in my old

home at Shelbyville, Ill., in my early High School days. She was pretty rough on Brigham, much to the delight of the Presbyterian Ladies Aid Society, who asked her a lot of personal questions, that I couldn't hear. So I looked up Brigham and his cult in the Holy Writ and I came across this passage, "and the great prophet took the woman into his home and gave her food and wine and nectar!" Now, that is worthy of even modern New York or Utah!

While resting this month of August, I have also arranged to bring Joseph Schildkraut back to the stage, opening in "The Tyrant," a new play of the Cesare Borgia period, and written by Rafael Sabatini. We will open in New York, Wednesday night, November 10. Mr. Schildkraut has been away from the Broadway stage over three years since "The Firebrand." His greatest picture success was "The Show Boat."

Most people do not know that Rafael Sabatini, our greatest Roman-cist, is the son of the Maestro of Milan. The elder Sabatini was John McCormack's teacher, and his wife, mother of Rafael, a well known English singer, who was one of the first to sing the role of "Marguerite" in "Faust." She was a second mother to John McCormack, so he told me many times. She is still living in London at the age of 81 years. Sabatini is coming over to help direct his play and this will be his first visit to the United States.

And I am still in the concert business.

CHARLES L. WAGNER.

Activities of the Cesare Sturani Studios

Fania Petrova who made some very successful appearances last season with the Philadelphia Grand Opera Company, will

make her debut with the Metropolitan Opera Company during the coming season.

Hallie Stiles sang brilliantly last season with the Chicago Civic Opera Company, and Anna Turkl, a young American dramatic soprano, made a striking success recently in her operatic debut in Italy. She is now singing with various leading companies there.

Marianne Gonitch, beautiful Polish dramatic soprano, owing to the success she achieved in leading roles last season with the Philadelphia Grand Opera Company, has been engaged for an increased number of performances during 1930-31 and is scheduled to open the season.

Vivian Hart has been singing in light opera this summer in Cincinnati and also will be remembered for her lovely work last season on Broadway in The Silver Swan and the Chocolate Soldier.

Alfredo Sorvillo, baritone, is doing radio work, and another baritone, Edouardo Albano, recently sang in opera at the Polo Grounds. Phyllis Haverly, a young coloratura soprano of promise, sang Rigoletto at Terrace Garden and at Star Light Park.

Lisa Jouravel is singing in opera throughout France and Greek Evans, light opera singer, is rehearsing for activities next season. Dorothy Westra, a young soprano, is also coming along rapidly, and Mr. Sturani holds much promise for her.

Many other professionals are consulting Mr. Sturani from time to time, knowing his ability as a voice teacher and operatic coach. Next season promises to be a busy one for this distinguished maestro.

Vienna's Opinion of Klink

When Frieda Klink gave her first Vienna recital the critics vied with each other in offering the young American contralto high praise. The Mittagszeitung said: "Voice of extraordinarily wide range, of noblest timbre, equally artistic and cultivated in all registers, which, together with her soulful interpretation, her sovereign mastery of all languages and styles, combined to make her achieve an entire success."

The critic of Reichspost commented: "Enthusiastically acclaimed her great art and splendid voice." "A voice of great compass and wonderful coloring" was the opinion of the Arbeiterzeitung. "A rarely gifted contralto" was how she was described by the Oesterreichische Sonntagszeitung. "A beautiful voice which she uses with great feeling" was the comment of the Vienna Journal.

Maud Ritchie Active in New York This Summer

Maud Ritchie has been teaching at her Carnegie Hall studio in New York for practically the entire summer, having a number of serious students who were most anxious to continue their work during the warm months. Mrs. Ritchie, however, has made several short trips to Atlantic City,

where she has broadcast with success over WGBS. She presented interesting programs of songs, playing her own accompaniments, and piano solos. As a result of these appearances many letters have been received from those listening in requesting her to give more radio programs.

Goldman Band Closes Season

Final Concert Attended by Audience of 40,000—Members of Band Present Mr. Goldman With Gold Medal

About 40,000 people thronged the Central Park Mall for the last concert of this, the thirteenth, season of the Goldman Band, Edward Franko Goldman, director. The allure of an interesting program, superlatively well played, was heightened by the undercurrent of pleasurable excitement that invariably accompanies first and last night. Speeches, expressions of regard, gifts and cordial au revoirs interspersed the musical numbers, and the throng dispersed to the inevitable strains of Auld Lang Syne. Mr. Goldman received a large gold medal from his men, who, in return were the subject of a warm eulogy on the part of their conductor.

The medal was presented by Prof. John Seybold Morris, of New York University, whose campus was the scene of thirty of this season's concerts. Prof. Morris characterized the thirteenth Goldman season as "an artistic, civic and social achievement of great significance." "You have added distinction to our city," he said to Mr. Goldman. "You have helped to make the city realize its best self." Mr. Goldman closed his answering remarks by thanking the donors of the concerts, Daniel and Murry Guggenheim and their wives, the various park authorities and other persons concerned in the success of the series.

The program included Wagner's Tannhäuser march and Rienzi overture, Gounod's Ave Maria, Albert's arrangement of his own chorale and Bach's G minor organ fugue, the Mignon overture, the finale of Tchaikovsky's fourth symphony and Liszt's second Hungarian Rhapsody. Del Staigers played a doubly encoored cornet solo. It took seven encores to appease the enthusiastic crowd.

American Institute of Normal Methods Has Successful Season

The chorus of two hundred of the American Institute of Normal Methods presented a program at the Levi F. Warren Junior High School, West Newton, Mass., on July 29 in honor of the tercentenary of the Massachusetts Bay Colony. Francis Findlay conducted The Peasant's Cantata by Bach and Chadwick's Land of Our Hearts, with orchestral accompaniment.

Graduating diplomas were awarded by Osbourne McConathy, formerly director of the department of public school music of Northwestern University, to a class of thirty-eight on the evening of July 28. Enrollment for the present session, which began on July 9, was highly satisfactory, according to C. E. Griffith. Twenty-nine states and the Province of Ontario were represented in the student body.

Methods and practice teaching courses from the grades through the high school were conducted by Alice E. Jones, Evansston, Ill.; Grace Pierce, Arlington, Mass.; Nellie W. Shaw, Brockton, Mass.; Frances French, Boston, Mass.; Frances Dunning, Newark, N. J.; Harry E. Whittemore, Somerville, Mass.; and Edna Davis, Philadelphia. Harmony and ear training were presented by Maude Howes and Margaret Tuthill, of Quincy, Mass. Music appreciation for the grades and high school was offered by Margaret Lowry, educational director of the Kansas City Symphony Orchestra. The training in instrumental music was under the direction of Francis Findlay, head of the public school music department, New England Conservatory of Music, and C. Paul Herfurth, of East Orange, N. J.

The student faculty recital, given in Bragdon Hall, July 21, included orchestra pieces conducted by Paul Herfurth; piano solos by Eleanor Packard and Alma Holton; a waltz by Arensky played on two pianos by Misses Holton and Howes; a harp, violin and organ ensemble, consisting of Priscilla Smith, Beatrice Leach and Ruth Bailey; a violin and harp duet played by Misses Leach and Smith; tenor solos with descants sung by Morris Minard and Beatrice Alling; tenor solos sung by Victor Wren; mixed quartets, and three-part singing by Margaret Brown, Beatrice Alling, Morris Minard, Thomas Grady and Verna Wadsworth; and a trio for violin, piano and cello, the players being Charles E. Griffith, Maude Howes and Faith Donovan.

Charles E. Griffith, of the Silver, Burdett Company, is director of the Normal Institute.

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Edwin Hughes' Master Class Closes Brilliantly

Edwin Hughes' fourteenth annual summer master class for pianists and teachers came to a conclusion on August 9, after a session that was noteworthy through the at-



EDWIN HUGHES

tendance of many brilliant young pianists and well known musical educators from all parts of the United States and from four foreign countries. The importance and the wide-spread popularity of these classes were again indicated by the usual large enrollment. Mr. Hughes' students this summer included pianists and teachers from California, Connecticut, Georgia, Illinois, Indiana, Iowa, Kansas, Kentucky, Massachusetts, Michigan, Mississippi, Missouri, Nebraska, North Carolina, New York, Ohio, Pennsylvania, South Carolina, Texas, Virginia and the District of Columbia, in addition to the following

foreign countries: Canada, Cuba, Czechoslovakia and Japan.

The evening recital programs given during this summer's session stood on an exceptionally high level of pianistic achievement, and served to demonstrate authoritatively the remarkable results attained by young artists who have placed themselves under the guidance of Edwin Hughes. Among the works performed were compositions in larger form by J. S. Bach, Joh. Chr. Bach, Mozart, Beethoven, Schumann, Chopin, Brahms, Mendelssohn, Liszt, MacDowell, Walter Niemann, Bela Bartok and Igor Stravinsky, together with important shorter works by Scarlatti, Keinecke, Saint-Saëns, Rachmaninoff, Medtner, Prokofiev, Moussorgsky, de Falla, Griffes, Blanchet, Debussy, Heinrich Gebbard, Manuel Infante and others. Rarely heard modern works in larger form presented on these programs included the Serenade in A by Stravinsky, the Sonatine of Bela Bartok, and the Romantische Sonata by Walter Niemann.

The pianists who gave this series of programs included Alton Jones, Solon Robinson, John Crouch, Anca Seidlova, Marvine Green, Martha Thompson, Thomas Jacob Hughes and Linnea Horowitz. The concluding recital, a program of two-piano music, was given by Edwin and Jewel Bethany Hughes on the evening of August 6.

Edwin Hughes numbers among his pupils many who have already made names for themselves on the concert platform, both in recital and as soloists with orchestra in New York and elsewhere, also as directors of music and important faculty members in many of the best known colleges, schools and musical institutions throughout the country. Among the appointments received by Hughes pupils this summer was that of John Crouch as instructor of piano at Vassar College.

Mr. and Mrs. Hughes have been spending the balance of August and September in Maine. They will make their first concert appearance of the coming season in a two-piano recital in Town Hall on Saturday evening, November 8, and will be heard on tour in the South as well as in other parts of the country.

Scholarships for Pianists and Singers

Grace Murray, of Coral Gables, Fla., and well known for her activities in connection with the Florida Federation of Music Clubs, is offering four scholarships, two in voice and two in piano. The contest will be held on September 29 and 30, and is open to anyone in Coral Gables, Coconut Grove, Hialeah and Miami. Mrs. Murray states that the stipulation will be made to the winners that the voice pupils will be required to practice ten hours a week and piano pupils fifteen hours. The singers competing must be between the ages of sixteen and twenty-five and must give one aria in any language or one recog-

nized concert number, and in addition one ballad. The pianists, who should be between ten and twenty-one, must play one Bach composition and one light composition from memory. The winners will receive instruction from Mrs. Murray from October 1 to June 1.

Mischakoff's Activities

Mischa Mischakoff barely has time to breathe these days, so many and varied are his activities. He will leave Chautauqua on September 1 after an extremely busy summer with the orchestra and in teaching. His violin class there this year was the largest he has ever had. During his sojourn in Chautauqua, Mr. Mischakoff played a number of concerts and frequently appeared with the Mischakoff String Quartet.

On August 10, the quartet, assisted by George Barrere and Theodore Sainenberg, gave the second concert of the season. The program included: quartet in E flat major (Beethoven), E major sonata (Bach), and the Ravel quartet. According to the Chau-



MISCHA MISCHAKOFF

tauqua Daily, "there was much applause for all the musicians throughout the program."

The last concert of the series, on August 17, presented Muriel Kerr, as assisting artist, and the program included string quartet in F major (Mozart) and the Cesar Franck quintet.

August 19, Mr. Mischakoff played the Brahms concerto with the orchestra, under Albert Stoessel.

On leaving Chautauqua, Mr. Mischakoff will go directly to Chicago to begin his teaching at the American Conservatory of Music on September 9. He will start his duties as concertmaster of the Chicago Symphony on October 13.

Miquelle Soloist at Chautauqua

Georges Miquelle, first cellist of the Detroit Symphony Orchestra, was soloist at the concert, on July 31, at Chautauqua, N. Y., where he is playing in the orchestra for the summer engagement. The Chautauqua Daily, August 2, said:

"Mr. Miquelle chose the cellist's warhorse, Saint-Saëns' A minor concerto, for his solo. Though often heard in the concert hall, it is rare that so fine an exhibition of technic is accompanied with such lyrical feeling and accomplished musicianship as was shown by Mr. Miquelle. His bowing facility seemed unlimited and he took the concerto at a tempo which could not have been attempted by a virtuoso less expertly equipped. Trained in the best traditions of the French School, Mr. Miquelle's attention to technical minutiae gave an assured subtlety to what was a genuinely poetic interpretation. The artist was recalled many times at the conclusion of his solo."

Sharlow Scores in Tannhauser

Nina Pugh Smith in the Times Star, commented as follows on Myrna Sharlow's performance as Elizabeth in Tannhauser at the Cincinnati Zoo: "As Elizabeth, Myrna Sharlow achieved a triumph dear to the heart of a

Dr. G. de KOOS

Concert Manager

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singing artist—she was applauded by the orchestra. . . . The public often thinks it knows music scores; the musicians believe as much. But the orchestra does know. Mme. Sharlow was in glorious voice. Of Elizabeth's prayer, difficult and ungrateful, she made a vocal masterpiece. Such appearance and artistic grasp as this fine soprano displays in all her roles more than justifies her engagement at the Metropolitan, an engagement which is a matter of congratulation for her among her many friends in Cincinnati."

Oscar Seagle Colony Notes

The concerts given by members of the Oscar Seagle Colony at the Brown Swan Club, Schraon Lake, N. Y., on Sunday evenings have been of unusual interest this season.

The first concert was given by Charlotte Jameson, head of the voice department at William Woods College in Fulton, Mo., and Tom Broadstreet from Indianapolis, Ind. The program consisted of the aria from Louise, sung by Mrs. Jameson, and a group of Brahms and modern French, by Mr. Broadstreet. Following these groups they each sang a group of English, closing the program with a duet.

The second concert was given by Ruth Douglass, who teaches at Mount Holyoke College, and Frank Hart, who has fulfilled a number of important solo and quartet engagements in New York City during the past season. Of particular interest on the program was the group of Old Irish, sung by Mr. Hart, and the folk songs by Miss Douglass.

The third concert was given by Dorothy Orton of Chattanooga, Tenn., and Ernest Ralston, also from Chattanooga. After a varied program of German, French and English, the artists very beautifully sang the latter scene from Carmen.

The fourth concert was indeed a different one. The singer was Lois Davidson from New York City. The group of Debussy with which she opened her program was especially charming. Bomar Cramer from Indianapolis, Ind., quite a well known pianist, played a group of six numbers. The program closed with a group of trios for male voices, sung by Ernest Cox, head of the voice department at Stephens College, Columbia, Mo., and two of his pupils, J. Overton Frye from Louisiana, Mo., and Irwin Umlauf from Moberly, Mo.

Hobert's Singing Marked by Sincerity and Dramatic Power

Marguerite Hobert, lyric soprano, has many appearances to her credit in concert and opera. She was a member of the Boston Grand Opera Company, and later toured the country singing French and Italian operas in English. That she has been well received is evident from the numerous tributes which she has won from the press. Following an appearance as Margarita in Faust in Charlotte, N. C., the Charlotte Observer declared that she gave a beautiful and bewitching rendition of the role, that her voice is of the purest quality, and that she gave a very convincing depiction of innocence and purity.

One of Miss Hobert's appearances in Newport, R. I., was commented upon in part as follows by the Newport Herald: "Miss Hobert sings with sincerity and dramatic power. Her voice is an unusual one with a round even tone. The aria, the Villanelle and the two French songs were sung with cello obligato. In these she did her best work." The soprano's recent New York recital also brought favorable comment from the press. According to the New York Sun, "Miss Hobert is a musician of unique sincerity of purpose and taste." The critic of the Brooklyn Eagle noted that "High artistic tone characterized the program of Miss Hobert." He also was of the opinion that, "The arrangement of numbers was of that harmonious type which bespeaks a balance of artistic temperament."

Lester Ensemble Announcements

During the coming season the Lester Piano Company will again present the Lester Ensemble in a series of concerts free to the public. Josef Wissow will be heard in a number of piano recitals; trio concerts will be given by Mr. Wissow, Herman Weinberg, violinist, and Emil Folgmann, cellist; and there will be a series of recitals featuring Mr. Wissow with an assisting artist, either vocal or instrumental.

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Facts About Lieut. Frankel

Lieutenant Joseph Frankel, well-known Russian band leader of Philadelphia, began the study of music at the age of five. He graduated from the Imperial Russian Conservatory of Music in Kieff, Russia, when he was seventeen, and immediately was ap-



Photo by Kubey-Rembrandt

LIEUTENANT JOSEPH FRANKEL

pointed by the Russian government as band-master of the 150th Tamansky Infantry.

Lieutenant Frankel came to the United States in 1904, and secured positions with Victor Herbert's Orchestra at Saratoga Springs and with the Russian Symphony Orchestra. He conducted Lieutenant Frankel's Imperial Russian Orchestra in parks and on piers in New York, and also made Columbia and Emerson phonograph recordings. Lieutenant Frankel has been located in Philadelphia since 1921. He organized the band of the 108th Field Artillery of the Pennsylvania National Guard. This organization for the past seven years has been the Municipal Band of Philadelphia, and in addition to other major engagements plays on the Steel Pier in Atlantic City and broadcasts over N. B. C. and C. B. S. stations. Lieutenant Joseph Frankel's Universal Symphony Band broadcasts every Sunday evening over stations WCAU, WXAU and WPG.

High Tribute to Sergei Klibansky

The following letter is self-explanatory and therefore requires no comment:

June 27, 1930.

My dear Klibansky:

The writer has just had the pleasure of listening to the record made in the Judson Recording Studio by your pupil, Ada d'Orsay, and can truthfully say that he never has listened to a more beautiful rendition.

The thing that we marvel at is the fact that you could take a singer who had done practically nothing for fifteen years, and in the short period of six months bring her to such a point of perfection. The recording was perfect. The tonal value was superb, and no one else, in our opinion, could have accomplished such a result, even in probably ten times the number of weeks that you required.

Her progress and her outstanding success as the featured soloist of Endicott Johnson Radio Hour is the greatest tribute that we know of to your supreme artistry.

With kindest regards,

Very truly yours,
For SMITH, STURGIS & MOORE, INC.,
(Signed) J. W. O'MAHONY,
Director, Radio Dept.

Harold Henry, Impresario—Pianist—Composer

At Bennington, Vt., in his summer studio at the Yellow Barn, Harold Henry is again presenting the series of summer concerts which have come to be part of the summer life at this Vermont resort. At the first of these concerts, Harold Henry, pianist, assisted Mary Craig, soprano, in a program which was warmly praised by the local

press. The next concert will feature the Schumann quintet with the Gordon String quartet, and Harold Henry at the piano. After that comes Louise Arnoux in a program of her charming folk tunes as well as numbers in the modern idiom, with Harold Henry again in the capacity of assisting artist. The final concert brings Mr. Henry to the fore as a composer, with Harriet Eells singing his songs.

Winifred Keiser's Promising Future

Winifred Keiser, young dramatic soprano, was born in Binghamton, N. Y., twenty-one years ago. During her early school days she developed a deep appreciation and keen ear for music. When, as a small girl, she showed distinct signs of having a voice, her parents did a wise thing in placing her under the direction of a good piano teacher with whom she studied for many years, obtaining a splendid knowledge of music, and making a foundation for the serious voice work which at this early age she had chosen as a career.

Earning to play the piano well, and realizing the necessity of familiarizing herself with, and knowing all types of music, she decided to master the classics as completely as possible. At the same time she assiduously applied herself to the study of languages. She passed through grammar into high school, graduating from the latter very young, taking honors, in music and languages, but without any cessation of her musical studies.

The usual home town distinctions such as church soloist and leads in high school plays and cantatas, were awarded her, for by this time she had taken up vocal study



WINIFRED KEISER

in earnest with a more definite view to her ultimate goal.

Looking for a broader field for her development, she came to New York and has been under the guidance of Dr. Ian Alexander. Acting, rhythm, reading, tradition, voice placement, singing in quartets, filling in at a moment's notice—these are some of the experiences which Miss Keiser has had with Dr. Alexander.

Betty Tillotson will present the young artist at Town Hall on October 8. Miss Tillotson never says much in advance, but one remembers and cannot forget her "finds," for instance Louise Loring, formerly of the Chicago Civic Opera Company; Emily Roosevelt and Marion Armstrong. She also gave Fred Baer, popular baritone, his first New York recital.

According to Miss Tillotson, "Miss Keiser shows an unusual earnestness and has worked hard. That combined with a naturally beautiful voice, has made me very deeply interested in her." B.

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Ravinia Opera

(Continued from page 5)

another forty-two weeks before hearing Lucrezia Bori again at Ravinia.

The star was superbly supported by Martinelli, Bourskaya, Defrere, D'Angelo, Cavadore, Oliviero, Windheim and Ananian. The chorus sang gloriously and the same superlative may be used to report the work of the orchestra under the direction of Genaro Papi.

MAROUF, AUGUST 19

The last performance this season of Marouf brought forth the same protagonists heard on various occasions this season.

THE BARTERED BRIDE, AUGUST 20

The Bartered Bride had another hearing and the success achieved by the Smetana score is due not only to the loveliness of the music, but also to the superb manner in which this opera is rendered here. The Bartered Bride will remain in the Ravinia repertory as long as Louis Eckstein has a Rethberg to sing and act the title role.

THURSDAY AFTERNOON, AUGUST 21

Throughout the season, children's concerts and entertainment are given on Thursday afternoon. This notice is published at this time as throughout the season we refrained willingly from reporting these concerts as we were unable to attend, but we were informed they pleased not only the children but their escorts as well. Eric DeLamarter had prepared for the Thursday afternoons excellent programs, and the last brought forth the Chicago Symphony and Claire Omar Musser, assisted by Annabel Robbins, in a marimba-celeste group.

RETHBERG AND LES HUGUENOTS, AUGUST 21

"Louis Eckstein is a great showman." This phrase has appeared time and again in these columns throughout the season. Last week Mr. Eckstein made the announcement extraordinary that on Thursday night Elisabeth Rethberg would give a recital with the assistance of the Chicago Symphony Orchest-

tra and the second part of the bill would be the fourth act of Les Huguenots, which had never been heard before in this community, but which was given by the Chicago Opera some years ago. The double attraction of hearing Rethberg in recital and Yvonne Gall and Martinelli in the opera brought out another very big house.

Mme. Rethberg is a versatile artist, as satisfying in recital as she is distinguished in opera. She first sang the aria Leise, Leise from Weber's Freischütz, in which she displayed the full gamut of her art. Beginning the aria with soft lofty tones, she built up such a grand climax. It has been a long time since this famous aria has been sung with such power, such perfect technique, such clear enunciation and such impeccable phrasing. What a lesson in singing Mme. Rethberg gave to the many students who had come to Ravinia to hear one of the great singers of our day! Her second offering was a group of songs by Joseph Marx. They are not very well known here, but they should be, as they are perfect little gems. They were beautifully sung and superbly played by the Chicago Symphony Orchestra under the direction of Wilfrid Pelletier. For her last contribution Mme. Rethberg sang the Liebestod from Wagner's Tristan and Isolde and she did it so gloriously that even though the program was very long, the audience insisted on several encores. It would not be at all surprising if Louis Eckstein would next season decide to consecrate one night to Rethberg and to have her give a Wagnerian recital. Her contributions to the success of the present season have been manifold and her recital will be remembered among the most pleasurable events of the year.

The symphonic program was well conducted by Eric DeLamarter. The works performed were the Overture to Tannhäuser; Frederick Stock's Concert Waltz and Georg Schumann's Dance of the Nymphs and Satyrs. Besides conducting for Mme. Rethberg, Wilfrid Pelletier showed his resourcefulness and musical knowledge by his telling reading of the Prelude of Tristan and Isolde. He shared in the success of the night also as accompanist.

They do things in a big way at Ravinia—witness the manner in which the fourth act of Meyerbeer's Les Huguenots was presented. General Director Eckstein asked many of his singers to appear in the chorus. Among those recognized were Margery Maxwell, Ada Paggi, Philine Falco, George Cehanovsky, Cavadore, D'Angelo, and Lodovico Oliviero. With these fine singers re-

enforcing the famous Ravinia choristers the Consecration of the Sword was sung with such voluminous tonality as to arouse the enthusiasm of the public, which, however, awe-struck by the force of the singing, allowed the ensemble number to end amidst complete silence. That attitude was the right one. The number was so well rendered that it would have been an anticlimax to stop the performance then. The warm silence was a clever reaction of an intelligent public.

If the choristers and the orchestra performed their task admirably, even more remarkable was the singing of the role of Valentine by Yvonne Gall, who a few months ago made a hit when Les Huguenots was revived at the Paris Grand Opera. Beautiful to gaze at, handsomely gowned, she sang and acted in a manner that left nothing to be desired, except the hope of at least one auditor that the entire opera will be given next season on the stage of Ravinia. Mme. Gall was loudly applauded and richly deserved her triumph.

In heroic role: Martinelli is today unsurpassed. The role of Raoul demands a voice of great power, wide in compass and one that can reach the highest altitude in the human male scale. The well known Oui tu l'as dit was gloriously sung. As a matter of fact, Martinelli covered himself with glory and in our humble mind his singing of the part may be looked upon as one of his biggest achievements. Well groomed, he acted the role of Raoul with distinction and made in it a personal hit.

Leon Rothier was a handsome and well voiced Saint-Brus, even though we take exception to his wearing a cross in the beginning of the act and a white band on his arm. His son-in-law Nevers would have asked the meaning of those two signs, as Nevers is not then conversant with the plot to massacre the Protestants. It is only after Saint-Brus has had Nevers placed under guard for the night that he and his colleagues in the crime put the cross and band on their arms. By these signs they are to recognize one another and not strike a friend for an enemy. Small details to be sure, but opera in general is so far from reality that an historic event should be represented as near as possible to what is supposed to happen. Very few in the audience care for such detail, or are cognizant of the fact, but it is for those who have made a study of opera, who have listened to it for many years, that details should be respected. In the last act Nevers has very little to do. He comes in, tells Saint-Brus that he is a soldier and not a murderer, surrendering his sword. Generally this is loudly sung, but Danise, who probably will sing as he does when he reaches the ripe old age of 100, sang under great restraint, pianissimo most of the time and by so doing his Nevers lacked force. The short drawback was made up by his good make-up, his knowledge of the stage and his clear delivery of the French text.

Louis Hasselmans was at the conductor's desk, and if some of his tempi had been a little slower the performance as a whole would have been benefited. As it was, his reading deserved praise and we were among those that applauded his very good work as well as that of his men in the orchestra pit.

The double bill of the Rethberg recital and the fourth act of Les Huguenots should be repeated often next season. It will draw, as it is one of the best attractions ever given here.

MANON, AUGUST 22

Manon was repeated, but this time Yvonne Gall sang the title role. Gall has often been heard here and elsewhere in the Massenet version of Manon and she always finds in



MRS. WILSON GREENE.

well known concert manager, photographed in the Tuilleries Gardens, Paris. Mrs. Greene has been summering abroad but returns soon to resume her activities both in Washington and Baltimore. Her course in the capital city includes Jose Iturbi, Kreutzberg and Georgi, Boston Symphony, Yehudi Menuhin, Jeritza, Gigli, Grace Moore, Clare Clairbert, Don Cossack Russian Male Chorus, Josef Hofmann, John Charles Thomas, Edward Johnson, Maier and Patison, Salvi, and others. The Baltimore course will offer, among others, Mme. Clairbert, Kreutzberg and Georgi, Jeritza, Jose Iturbi, Argentina, Don Cossack Russian Male Chorus, Boston Symphony, Padereuski, Grace Moore and John Charles Thomas.

the part one of her best vehicles to win the recognition of the public at large.

The star was well seconded by Chamlee, Rothier, Defrere, Maxwell, Cehanovsky, Cavadore, Paggi and Falco.

L'AMORE DEI TRE RE, AUGUST 23

It is indeed remarkable that throughout the season there have been so very few flaws. As a matter of fact, we could not at this time single out one bad performance. Some naturally have been better than others, but each has had much to recommend it to the musical fraternity and to the public. L'Amore Dei Tre Re may always be counted among the best presentations given at Ravinia, if sung and acted by Lucrezia Bori, Edward Johnson, Giuseppe Danise, and Virgilio Lazari. They were again cast in their respective roles of Fiora, Avito, Manfredo and Archibaldo. Therefore, the last repetition of the Montemezzi brilliant opera was another source of pleasure to the habitués of Ravinia, and as this week hundreds of new visitors thronged the park they learned on what a big scale opera is given here. The present season, which will close on Labor Day, has surpassed all others artistically. R. D.

New Cadman Works

Chappell-Harms, Inc., has just issued a new song by Cadman, entitled Galilee, with text by Warner Van Valkenburg.

Cadman's new quartet cycle, White Enchantment, is scheduled for publication on October 1.

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La Forge-Berumen Studio Notes

The program over WEAJ on July 3 was presented by a splendid quartet composed of pupils of Frank La Forge and accompanied by him. The personnel of the quartet was as follows: Mary Tippet, soprano; Hazel Arth, contralto; Robert Simmons, tenor, and Harrington van Hoesen, baritone. The voices were all of beautiful quality, freely produced, and the resulting ensemble was exquisite. The balance was excellent and fine artistic effects were much in evidence. This was the initial appearance of this quartet but undoubtedly we will hear much from them in the future.

The fourth summer school recital that evening was given by Mary Duncan Wiemann, soprano, who sang with deep feeling and a rich full tone, intelligently accompanied by Kenneth Yost; by Nathaniel Cuthright, tenor, who possesses a voice of pleasing quality, well-placed and of wide range, Ruth Trott Heed accompanying him artistically, while Miss Wiemann and Harrington van Hoesen sang a beautiful duet by Verdi with musicianship, the blend of the voices being unusually fine.

The seventh of the series of summer school recitals of the La Forge-Berumen Studios was given on July 24. Lorna Doone and Virginia Dare Williamson, twin sisters, sopranos, were heard in two groups of interesting duets, their voices, of very similar quality, blending exquisitely, and they also sang with ease and relaxation. They were ably accompanied by Claire Moritz. Robert Simmons, tenor, in two arias and a group of Debussy, revealed a beautiful voice of wide range and a flawless technic, employing his velvety tones with rare artistry. Frank La Forge contributed impeccable accompaniments.

The same day, the thirty-seventh La Forge-Berumen musicale was broadcast over WEAJ. The participating artists were Blanche Da Costa, soprano, and Florence Denny Morrison, pianist-accompanist. Mme. Da Costa sang three groups in various languages; her diction was excellent and her voice of lovely quality and she sang with authority. In addition to her accompaniments, Miss Morrison rendered two groups of solos and displayed superior technic and artistry.

At the La Forge-Berumen musicale over WEAJ on July 10, Elizabeth Andres, contralto, sang two groups in German, displaying a magnificent voice rich in tonal coloring, while Claire Moritz assisted at the piano and also played solos, showing good musicianship, strength and fine tone.

Harrington van Hoesen, baritone, presented the fifth of the series of summer school recitals. He has a voice of brilliancy, splendid quality and wide range, as well as a refined stage presence and a charming personality and with each song tells a picturesque story. He was accompanied by his teacher, Frank La Forge, who also contributed a group of his own compositions, including a new one, The Candy Witch.

On July 15 the Bowery Mission was the scene of another La Forge-Berumen concert. Elizabeth Andres, contralto, revealed a voice of velvety quality which she employed skillfully, and Marion Packard's accompaniments were excellent. Katherine Havill, soprano, also displayed a voice of lovely quality, while Miss Kraus gave her good support at the piano. Nathaniel Cuthright, tenor, ably supported by Ruth Trott Heed at the piano, sang with artistry and musical understanding.

At the weekly La Forge-Berumen musicale over WEAJ Lorna Doone and Virginia Dare Williamson, sopranos, sang three groups in incomparable style, displaying voices of delightful quality which blended perfectly, while Claire Moritz's artistic accompaniments added greatly to the ensemble. Howard Lindberg played two groups of piano solos, with excellent rhythm, general musicianship and depth of feeling.

Horszowski Triumphs Under Casals

Under the direction of Pablo Casals, Mieczyslaw Horszowski appeared with orchestra in Milan, playing the Beethoven concerto in G major. According to Corriere della Sera, the pianist gave a brilliant performance, proving himself an able interpreter of this concerto, an interpreter who possesses "musical grace and dignity, accompanied by a correct technic and a delicate touch." And Ambrosiano referred to him as "the ideal interpreter, giving to the work a velvety tone, vigorous rhythm and intense emotion, a combination of qualities rarely found."

Boshco Broadcasts Mana-Zucca Compositions

Rudolph Boshco, of the Boshco Ensemble hour, played two of Mana-Zucca's compositions over WMCA on August 17. They were Puva and Toccata. Wilma Miller also sang her song, My Garden, over WEAJ. Many artists are using Mana-Zucca's compositions over the air.

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Factors of Musical Appeal and Responses of Pupils to Them

By Dr. Will Earhart

Director of Music, Pittsburgh, Pa.

(Continued from last week's issue)

Do these later reactions, meaning now intuitive response to the myriad shades of emotional meaning in music, develop through hearing alone? The question is shrouded in obscurity because we cannot isolate the factor of hearing. While a child listens through the years he is growing and bodily changes are taking place. We can imagine that these changes produce an organism which registers reverberations more widely and delicately than the infant organism, which would mean that his innate musicalness is greater, but we know little as to that. The first difficulty in knowing arises from the fact that meanwhile his mentality, his memory and coordinating power have increased and have been dealing with an immense number of auditory experiences—which is to say that his hearing is becoming greater in itself and inextricably woven in with the other, is that meanwhile he has walked, run, danced, waved his arms, tapped on glass, metal, wood, bells, has cried, cooed, shouted, talked and sung, and has felt some way about it while he did so. In this last respect, for our present purposes, the child has become a producing musician, that is, he has established associations between certain feelings and certain rhythmic, tonal and melodic self-expressions.

In order to make fruitful investigations we need an assortment of different worlds. If we had a soundless world and could let children grow up in it, say to the age of sixteen years, and then introduce them into this very sounding world of ours and compare them with the children grown here, we might learn what part physical development alone plays in making the organism susceptible to feelings arising from music. Or if we had a world in which mental and physical development in many ways went on normally, but in which, at the age of two years, there was an arrestment of power for physical movement and power of producing tones by either vocal or mechanical means, and could then have musicians play to the subjects constantly (not incessantly!) for some fourteen years—then we should have an opportunity for discovering what sheer continued hearing of music does, apart from locomotion and self-expression by tonal means, in making individuals understand and appreciate music.

Since we cannot have these curious experimental worlds let us consider a little more carefully what goes on in this real one. If you have played the violin, various tactual and muscular sensations, bow-pressure and weight, speed and firmness of fingering, string resistance to the bow at various distances from the bridge, etc., have been connected with what you heard and with what you felt, your emotional intention, while you played. When you listen to a violinist these sensations with their associated emotional colors arise to contribute empathic understanding. Is there a scintillant shower of tones that makes small technical demands? The emotional tone of the music is shallow, there is vivacity without depth. Is there a slow movement that is played with depth and intensity of tone? You feel the grip of the bow on the resisting string, close to the bridge, the pressure on the bow stick, the determined pressure of the fingers on a string that is being coerced to give up its last measure of expression. In short, your empathic power is conditioned not by auditory and rhythmic reverberations alone, but by other reverberations in your system that have come to join them through your experience with the violin. It is doubtful whether a pianist or a horn player catches the "feel" of the violin music so quickly and surely as you do. Certainly one who had never made the most rudimentary attempt at singing or at playing any instrument would be less certain of the emotional intention. It is precisely lack of such practical associations, I think, that accounts for the tragically or ludicrously inappropriate response, smiles, untimely applause, silences, bewilderment, with which a lay audience receives the performance of a pianist, violinist, or other instrumental soloist. It is noteworthy that such inappropriate response does not often arise in connection with singing, and this helps to prove the point. We all use our voices to some extent for emotional expression, and so know in a measure a sad voice, an excited voice, an exulting voice, a tender voice, together with the melodic lines and nuances that go with that mood-quality.

I should be unfair to truth did I not add that there can be, as we often have oppor-

tunity to observe, production of music without appreciation. Many who have little or no ability as producers appreciate music more truly and deeply than members who do produce it. The contradiction is an apparent one only. Some persons have much more imagination than others, and their obscure and unknown efforts in producing music reveal more to them than advanced producing ability reveals to others. So does a novelist know how life affects characters even better than some of the characters know. But granting equal, let us say mediocre, imagination to two persons, the one who learns to produce music will surpass in appreciation the one who does not.

Two eminent authorities may be cited as supporting the position I am maintaining. One is Jacques Dalcroze. That rhythm and mood in music should be re-enacted by, and thereby made substantial in, our organism is the thought at the basis of his great gospel. The other is John Dewey. His doctrine, that interest and meaning do not inhere in an object but that our active responses pour content into it seems to me to apply here.

We are wise, then, in developing participation in producing music to the admirable extent now apparent in our schools, and I believe we should make participation unanimous among our students so far as that can be done without coercion. On the other hand, the chasm that we have thrown between our efforts toward production and our efforts toward appreciation is deplorable. All of our singing and playing groups should steadily gain in appreciation, and all of our appreciation groups should sing and play. To listen to some one else's music is good, to listen to our own, and make it more and more worth listening to, is better.

My last point, the relation that exists between the appreciative and the creative attitude, is connected so closely with the preceding one that it needs only brief discussion.

Not long ago, as a member of the Torch Club, I spoke to the Pittsburgh members on the subject: *Highways and Byways for Musical Pilgrims*. The ensuing discussion turned for a time, as is inevitable nowadays, upon jazz, then later to ultra-modern music. At the time our Pittsburgh International Art Exhibit was in progress and all over the town there was much interest and discussion about it, especially in connection with some extraordinary ultra-modern works from many countries. Finally a member of the Club asked me: "Is there not a blood-relationship between modern music and modern painting? Do they not spring out of much the same psychological states and pursue the same aims? And just what are those aims?" I could only reply: "I regret that I am too ignorant to answer. In the case of music I believe I can penetrate the composer's feeling and divine his purposes. In

art, however, I have had no instruction and cannot recall ever having made even rudimentary attempts at drawing or painting. Lacking that experience I find myself utterly unable to guess how a man feels when he lays paint on canvas in that way."

After what was said in the preceding section, it is evident that this incident might as well have been related in support of that proposition as in support of the present one. I wish to extend the thought a little way, however.

The creative attitude in music or in art, as conceived here, is not the endeavor to create original works. It is a commonplace in connection with music to regard performance as re-creation. Unless the performer puts himself back of the music and stands there at the side of the composer, sharing richly the creative intention and the creative thrill and interpreting it in terms of his own need for expression, he is a mechanician, not a musician, and cannot be said at the time to be even an appreciator of music, much less an artist. The appreciative and the creative (or re-creative) attitudes are therefore one.

But just as the long series of mental states and the complex series of actions that go to make the violinist later move forward and up to join with the color his feeling about the music he plays, making it violin music; and just as some movement down those same paths of thought and action by one who is to listen and appreciate will, according to the vitality of his imagination, give the listener advantage in appreciative understanding of the violin concert; so will some movement down the paths of thought and action that are traced by a composer enable the listener to appreciate better what we may call compositional intention. This is the reason why we have found in Pittsburgh that the students in our harmony classes, where the work is based almost exclusively on original composition, often develop a rich and true appreciation more rapidly than do the students in our appreciation classes; and consequently we have developed one appreciation course in which composition of little pieces is the principal factor. It is the reason, too, for our having an almost incredible amount of improvising and notating of original melodies and songs on the part of our elementary school children, from the kindergarten throughout the grades. Wherever that work is richest we find the interest in music greater, the singing more beautiful, the sight singing more fluent, the part-singing more finely chiseled. The practice has grown to such a point that an elementary school giving a school concert hardly considers itself entitled to a respectful hearing unless it includes a few songs composed by the singers themselves; and whole cantatas and operettas, or plays with music, are by no means a rarity. Recently I went to a school in a district that never has more than the bare necessities of life and now is feeling the pinch of unemployment. I want to hear a whole group of Indian songs composed by pupils from third to sixth grades, as part of a project done in cooperation with the Educational Department of Carnegie Institute and Museum. I should have been prepared, after what I heard in the past, but the beauty and the finely caught Indian character of those songs astounded me. They were evi-

dently the children's very own, too. None of us music teachers in Pittsburgh could compose melodies so unsophisticated. Rhythms, cadences, and even modes, in one case, that are not in our conventionalized minds were delightfully used. The children were in a mood that I can only call celestial. Such expression as I saw seldom comes into their eyes when they sing songs that someone else composed—and yet they sing those other songs beautifully, even hauntingly.

I think those children are likely to learn music appreciation.

The moral is to lead all pupils to sing, to play, to make up music, and to listen to much good music, as in concerts; but before you have them listen, be sure they have developed the organic appreciative apparatus to listen with, for ears alone will not suffice.

(CONCLUSION)

U. of K. Allows Major in Music

The University of Kansas has joined the ranks of a number of other prominent universities and colleges in allowing a major in music on the regular college course leading to the A. B. degree.

At a recent meeting of the College of Liberal Arts faculty it was voted to allow a major in music not to exceed forty hours out of the 120 hours needed for the degree, beginning in September of the present year. Heretofore the College has allowed but fifteen hours of music to count on the A. B. and these to be taken during the junior and senior years. The present ruling makes not only a forty-hour major possible but allows as many as twenty-five hours of music to be used as electives for others not interested in a music major on the A. B. course. Among the specifications for the music major is the fact that in no case is applied music, which takes in not only private lessons in piano, organ, violin, cello, etc., but also orchestra and chorus, allowed to constitute more than half of the total number of hours for the student's major and that not more than six hours of applied music may be taken in the junior-senior years unless each additional course be balanced hour for hour with courses in theory or history of music. All courses in theory must be carried on through counterpoint. Prerequisites for College credit in applied music calls for at least two years' study in piano, violin or cello, one year of voice and one year of piano for voice credit and one year of organ and two years of piano for organ credit. These prerequisites hold good for both major and non-major alike.

The addition of the major in music gives the University a fine program for those interested in carrying on their music either as a cultural subject or in a strictly professional manner. Besides the A. B. music major it is now possible to apply as much as sixty hours in a public school music major on the Bachelor of Science degree, while in the School of Fine Arts a Bachelor of Music degree is possible in voice, piano, organ, cello, violin, and composition and a Bachelor of Music Education degree in the field of public school music.

Notes

There are something like thirty-seven institutions in the East that are offering summer courses for supervisors of music.

E. W. Newton, well-known educator, recently gave a series of lectures at Syracuse University and the Ithaca Institution of Public School Music. The lectures were remarkably fine and were well received.

Other lecturers this summer at Syracuse University include: Mabel Bray, Robert Foresman and George Gartlan.

M. Claude Rosenberry, director of music in Pennsylvania, will lecture at the Ithaca Institution of Public School Music during the second week in August.

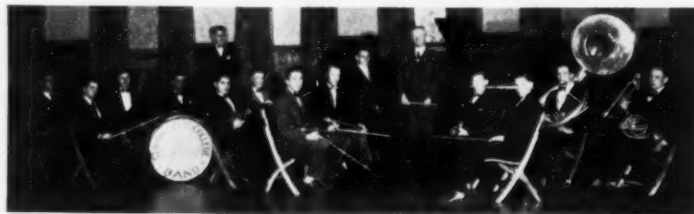
The Eastern Conference will meet in Syracuse (N. Y.) next March.

George J. Abbott, supervisor of music at Elmira, N. Y., is included on the faculty of Penn State Summer Session. Richard W. Grant, director, says "The Institute summer session is bigger and better than ever." Good!

There is a big enrollment at the supervisors' summer session at New York University. Hollis Dann is the director.

Clifford V. Buttleman, new executive secretary of the Supervisors' National Conference, has been in Ithaca (N. Y.) to arrange for the moving of the Supervisors' Journal offices to Chicago, which will be the central point (for the time being) of the Supervisors' National Conference. By helping Buttleman, you help yourself. He is the right man in the right place. Selah!

Summer schools for supervisors fail in the academic subjects required by most states. This is because three hours of credit in certain subjects cannot be crowded into a six weeks' session. That's that!



White photo
SPRINGFIELD, MASS., COLLEGE ORCHESTRA.
C. Bennett Moore is the conductor.



DECATUR HIGH SCHOOL ORCHESTRA.
champions of Michigan during 1925, 1926, 1927 and 1928, and winners of third place in the national Class B music contests at Iowa City, Iowa, in 1929. This is the record of the Decatur High School symphony orchestra directed by Aileen Van Buskirk-Bennett. It numbered thirty-five musicians in 1925; since that time the orchestra has been augmented until it now numbers sixty-one pieces, making a complete orchestra. The students range in years from sixth grades through the senior high school classes.

Munich

(Continued from page 6)

Beaumarchais. High excellence, particularly marked by fine vocal display, was also achieved by Felicie Mihaczek as the Countess. Hans Ruhr, a new singer with an impressive stage-appearance, gave the part of Almaviva satisfactorily in gesture and general acting, less so in the vocal interpretations of the lyric interpolations, whereas the clarity and directness of his recitatives was decidedly more pleasing.

The outstanding event of the Mozart cycle so far was the performance of *Così fan tutte*, with Richard Strauss conducting. Anything so matchless in its perfection as this performance defies all efforts at description. The chronicler might state that tempi unity between orchestra and stage, sound and histrionic deportment were perfect, and yet have but touched upon technical facts. That which eludes description in this case is something that cannot be reached by technical terminology; it is vested in the general atmosphere of a performance presenting nothing less than the ideal. The exhilarating effect of this production can only be compared with the drinking of champagne.

Needless to say, Strauss, who was assisted by a cast hardly to be surpassed (Fritz Krauss, Heinrich Rehkemper, Elizabeth Feuge, Luise Willer and Berthold Sterneck) was enthusiastically greeted on his appearance at the desk, and at the end was made the object of a prolonged ovation.

ALBERT NOELTE.

Cadman Scores a "Hit"

"Once more, Cadman scored a hit." This was the verdict of the Los Angeles Times when Cadman's clever *Out of Main Street* was sung by the Woman's Lyric Club, with the soprano solo by Pearl Berry Boyd, to a crowded house at the Philharmonic Auditorium, May 20.

Referring to it as "Cadman's jolly jazz chorus," Isabel Morse Jones of the Times declared, "It never fails to bring down the house. It is one hundred per cent American, and I don't mean 'Red Indian'."

Successful, too, was the singing of Cadman's *The Father of Waters*, on May 27, by the Santa Monica Choral Society in the Municipal Auditorium under the direction of Albert L. Broad. Harry Scougall was the soloist.

Rutgers Summer Symphony Concert

The symphony orchestra of Rutgers University Summer School at its eighth annual concert under the direction of Joseph F. Wagner, played an all-American program, as follows: *Overture, New Orleans* (Mortimer Wilson), *Pilgrim Symphony* (Paul H. Allen), *Cuban Rhapsody* (Quinto Maganini), piano concerto (Joseph F. Wagner), gavotte for strings (Arthur Foote), and suite from *Azora* (Henry Hadley).

Lucchese Reengaged for Opera

The Philadelphia Grand Opera Company announces the reengagement of Josephine Lucchese, coloratura soprano, for the coming season. In addition to her appearances in several of the roles which have made her such a great favorite with Philadelphia audiences, Miss Lucchese will also be heard for the first time in America as Leila, the young

priestess heroine in Bizet's *The Pearl Fishers*, which will be revived and given an elaborate production by the Philadelphia Grand Opera Company.

Carl Busch Activities

Carl Busch has concluded his class work at the University of Notre Dame at Notre Dame, Ind., this being his fourth season. On August 10, Mr. Busch conducted some of his own works with the National High School Orchestra and band, among which was a new suite for band and the prologue to Tennyson's *The Passing of Arthur*, and variations of the Old Folks at Home.

From Interlochen, Mich., Mr. Busch went to Battle Creek to teach, and he will return to Kansas City by September 20 to take up his work with the Kansas City Horner Conservatory of Music.

Louis S. Stillman's Steinway Hall Studio

Louis S. Stillman, piano pedagog and author of "Concentration and Keyboard Facility," has taken a studio in the Steinway Building, where he is giving individual and class instruction. Mr. Stillman is an authority on musical aesthetics, which form the keynote of his very modern system of instruction. Among his former pupils was Frank Sheridan, who has come to be recognized as one of the foremost young American pianists.

PUBLICATIONS

Six Little Fugues in the old Style for the Study of Octaves at the Piano, by I. Philipp.—In an introduction the great master suggests how these studies may best be practised, and says, in closing: "To think and to listen—these are the best means of securing a reliable technique."

The pieces are dedicated—quite properly—to Leopold Godowsky. Octaves are constantly used in both hands, with notes between wherever necessary. Much of the writing is in two parts—that is, octaves playing one part in the right hand, octaves playing the other part in the left hand.

Such an idea is as valuable as it is original. It serves as a technical preparation to some of the Bach transcriptions wherein octaves have been freely introduced. This collection forms a dignified and valuable addition to Schirmer's famous Scholastic Series. (G. Schirmer, New York.)

Orchestra Music.—On hand are several conductor's parts of orchestra arrangements published in the Schirmer galaxy, in the elementary orchestra series edited by Rehm and in the song-orchestra series. This latter is an orchestration by Adolf Schmid of Manning's sketch, *In the Luxembourg Gardens*. The other pieces are Wallingford Riegger's suite, *In the Country*, and Grainger's *Spoon River*, which is set according to Grainger's idea in elastic scoring. (G. Schirmer, Inc., New York.)

Three part-songs, by Franz C. Bornschein.—The titles are *Mo' Rain, Mo' Res*; *ol' Miss Polecat*; *Black Cat*. The arrangement in each case is for male quartet of chorus. The singing is to be unaccompanied, but a piano part is provided for rehearsal. The music is entertaining. (J. Fischer & Bro., New York.)

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Amy Ellerman Rusticating

Amy Ellerman, well known contralto, rusticated some time at Goodyear Lake, N. Y., "spending most of the time in and on the water," she writes. Then she and Mr. Cox



AMY ELLERMAN
at Goodyear Lake, N. Y.

left for South Dakota, where they will give a concert for the Professional Women's League in September. Items regarding recent activities include splendid praise in all New York papers following her Town Hall recital, with equal tributes for her singing in Norristown and Collegeville, Pa.; the announcement that the Cox-Ellerman pupil, Irene Dunne, successful prima donna, is at present in California, engaged in three motion pictures for RKO (her success with Show Boat last season is recalled), and finally, the Cox-Ellerman students' recital in New York which brought forward twenty-eight young singers; many of whom are doing professional work in and near the metropolis.

Dr. Levbarg's Classes Resumed Soon

Dr. John J. Levbarg is now enrolling pupils for the fall and winter evening classes at his school of Voice Hygiene. The course covers a thorough practical knowledge of the physiological functions of the vocal apparatus for singing and speaking, and presentation of practical cases, models and charts, etc.

The course will enable every student, singer, speaker and teacher of voice to secure a vast amount of knowledge and apply it to voice production in an understandable manner. Classes start in September and are held on Monday and Thursday evenings.

Thayer Concludes Active Summer Season

Donald Thayer has had a busy summer singing under the direction of L. E. Behymer. Everywhere he has met with fine success. Mr. Thayer will open the 1930-31 season with a benefit concert in the spacious auditorium of the Junior High School in Pasadena on October 2 for the wounded and disabled veterans of the World War, under the auspices of the American Legion. This will start his tour East, during which he will appear in many of the large cities enroute to New York, where he will be heard again in recital at Town Hall.

New Chamber Music Festivals for England

LONDON.—An innovation in music festivals for England is the festival of chamber music that will take place in Bradford the last day of September and the first day of October. As much as the English love and appreciate chamber music, their festivals have been practically confined to orchestral and choral works, so that this marks an

interesting departure. The festival, which will consist of six concerts—to take place morning, afternoon and evening of the two days—has been inaugurated by Keith Douglas, conductor and backer of the Bradford Philharmonic Orchestra. It is planned to hold such a festival every three years. M. S.

Chicago Season of Skalski Orchestra Arouses Interest

Concerts at Popular Prices to Extend Over Thirty Weeks—Other Notes

CHICAGO.—The Skalski Orchestra Association, a corporation not for profit, will enter its third season November 1, 1930. In its comparatively few appearances the Skalski Orchestra has given ample proof of its promise to become an important factor in the music life of Chicago. The program this year will be short and attractive, with as much variety and contrast as feasible.

The season will extend over thirty weeks and the concerts will be given in the completely redecorated Kimball Hall. The management announces that there will be concerts daily, programs changing weekly. The personnel of the orchestra will be the same all season. Seating arrangements have been vastly improved, comfortable upholstered chairs having been installed on the main floor. There are only 470 seats available at any performance, and patrons will enjoy the intimacy and comfort of the hall. The business headquarters have been adequately equipped and furnished. Now the association is ready to have its concerts in a permanent home with a permanent artistic personnel.

The price of admission to each concert will be from \$0.25 to \$1.00, and all seats can be reserved. In the near future, the Parker-Widner Concert Service, managers of the Skalski Orchestra Association will give details of some most interesting first performances planned.

LOUIS VICTOR SAAR MADE DEAN

Ester Harris announces the appointment of Louis Victor Saar, well-known composer and piano pedagog, as Dean of the Chicago College of Music.

RADIE BRITAIN OFFERS SCHOLARSHIP

Radie Britain, prominent composer pianist of Chicago, will re-open her studio on September 8 at the Institute of Music and Allied Arts. Miss Britain offers a scholarship in composition, and those wishing to apply can notify the office of the school at 2 P. M. September 8. RENE DEVRIES.

Isidora Newman in Dixie Delineations

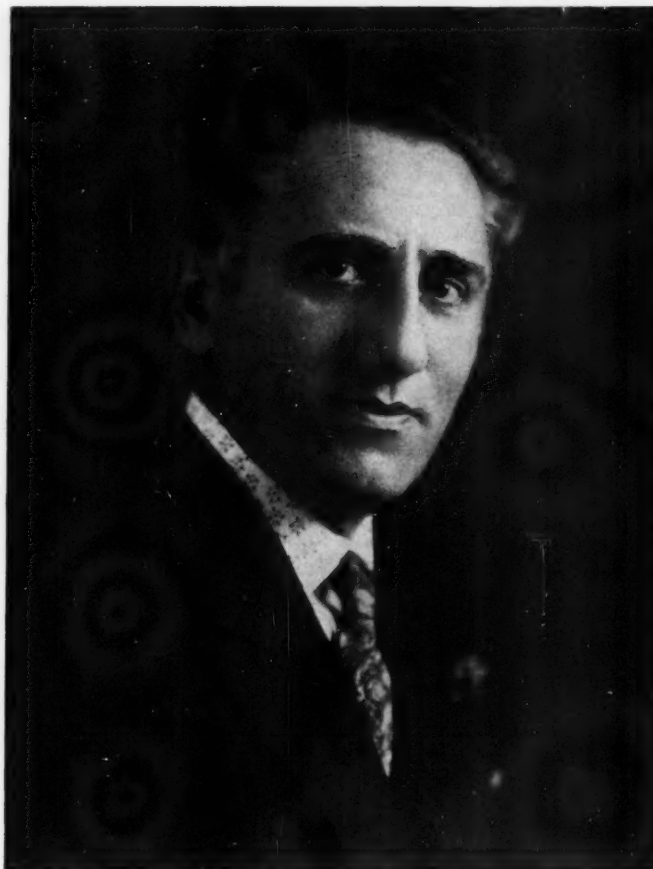
Isidora Newman gave a program of Dixie Delineations on August 12 at Philosophy Hall, Columbia University. Mme. Newman recently returned from a tour of the continent, where her Negro and Creole characterizations attracted favorable comment from the European critics.

Alma Griffith-Gray Returns

Alma Griffith-Gray returned on the SS. Paris on August 12 after a prolonged stay in Europe, where she sang at the Salle des Fêtes Majestic in Paris, and at the Teatro Lyrico in Milan. Mrs. Griffith-Gray will return to Europe late in October to fulfill numerous operatic engagements.

Madge Daniell at Saratoga Springs

Madge Daniell, after her busy teaching season, has been enjoying a vacation, at Saratoga Springs, where she was soloist for two seasons. She will re-open her New York studios on September 1.



Fink photo

LAZAR S. SAMOILOFF

Lazar Samoiloff's Activities on the Coast

PORTLAND, ORE.—Lazar S. Samoiloff, well known vocal teacher, after twenty-two years of active work in the training of voices, among them being a number of famous singers, has changed his residence to Los Angeles, where the lure of the talkies and sunshine have led him.

Mr. Samoiloff had a very busy season in California. Three of his students sang during the season with the Los Angeles Symphony Orchestra under the conductorship of Dr. Artur Rodzinski. Four other students sang with the Glendale Symphony Orchestra under the able baton of Modest Altschuler. Closing his studio in Los Angeles for the summer, Mr. Samoiloff traveled to Vancouver and Victoria, B. C., Seattle, Wash., and Portland, Ore., where he gave lectures and held classes for student-singers and teachers. During this sojourn he opened Samoiloff's School in Victoria and Vancouver, Eva Baird being the resident director. In Portland, Mary Adele Vann has been appointed the resident director. In Oakland, Cal., Rose Ough is the resident director, and in Seattle, Edgar M. Cramer is the appointed one.

In Seattle, Mr. Samoiloff taught for two weeks at the rate of eight and ten hours daily, just as he also did in Portland for a month. Jacqueline Rosial, mezzo-soprano, gave two successful recitals in Portland and Seattle. The criticisms were enthusiastic, especially about her perfect schooling.

Among other activities, Mr. Samoiloff will give a free lecture at the opening of the Samoiloff Bel Canto School in Oakland, Calif., at the Elks' Club on September 5. The Samoiloff Bel Canto studios and Opera Acad-

emy of Los Angeles will open on September 10. On September 23 Mr. Samoiloff will give another free lecture on Voice and Mechanical Reproducing Devices, such as radio and talkies, at the hall of the Friday Morning Club of Los Angeles. This lecture is in reply to many letters which Mr. Samoiloff received following the talk which he gave in September of 1929, requesting its repetition. In this talk Mr. Samoiloff will answer all questions asked of him during the evening. Mr. Samoiloff thinks that the talkies are in need of better singers just as urgently as the singers need singing positions. In many cases the apparatus is being blamed for poor tone placement and poor breath support of the performer. All these points and many others Mr. Samoiloff will try to clear up.

Evaline Hartley's New Appointment

Evaline Hartley was recently appointed by the Board of Education of Kansas City to the position of teacher of music in Junior College. While Junior College is a part of the University of Missouri, having two years of the four-year course, the music department is under the supervision of Mabelle Glenn. Some years ago Miss Hartley resigned from the State Teachers' College at Emporia as assistant to Frank A. Beach, with whom she was associated for seven years, to take up concert work and private teaching.

Morgan Trio at Newport

Le Trio Morgan gave a delightful hour of music at the home of Mrs. Walter Belknap James, Rockhurst, Newport, R. I., on August 7. The varied program, given in costume, charmed the large audience.

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Hope Hampton's Successes

A flutter was created in the dull and provincial little town of Vichy when Hope Hampton made her first appearance there at the Opera in Manon, the role in which she made her debut in Paris one year ago. The most striking thing about the performance was the unbelievable improvement made by Hope Hampton in the art of singing. The upper register of her voice, which was a trifle uncertain last year, is now solidly placed and brilliant in timbre. She reaches the high notes with ease and a beauty of tone such as one does not often hear. She sang the score with intelligence and musicality and her interpretation of the role showed thought and understanding. Added to these qualities, indications of much hard work and of undoubted talent, one cannot but speak of Hope Hampton's beauty, enhanced by becoming costumes.

The Opera, situated in the Casino, which forms one side of the park where the famous springs are located, is built in the ornate style of the past. Under the direction of M. Chauvet, a man of artistic understanding and a great lover of music, the operatic season is a brilliant one, and many of the performances are vastly superior to what we hear in Paris. The house was crowded to hear Hope Hampton, and her success was unchallenged. A supper was given afterwards at the Radio Hotel, at which were present many prominent members of the French and American colonies, as well as interesting people in the musical world. Among these I must mention Henri Morin, the well known conductor who was with the Chicago Opera Company some years ago. He has been asked by M. Chauvet to become the leading conductor of the Bordeaux Opera and is now helping him in Vichy.

Hope Hampton gave performances recently in Liege of both Manon and Marguerite in Faust, and was greeted most enthusiastically by the local press. She will sing Marguerite at Aix-les-Bains and will then go to Biarritz for a rest, perhaps giving a performance later at San Sebastian. In September and October she will sing with the San Francisco Opera Company, appearing in Faust with Jagel and John Charles Thomas, and in Manon with Gigli.

Hortense Yule's Reception in Home Town

Hortense Yule, soprano, following five years' study, recently gave a successful concert in her home town, Bellingham, Wash., which met with the warm approval of audience and press.

Said the Evening News: "In the Mozart Miss Yule perhaps did the finest singing of the evening. Her top notes were sure and true to pitch, and throughout she phrased effectively. There was a definite conception of style in each of the four songs of the Italian and Spanish group in which Lamento was most appealing. In the closing group of Dvorak Gypsy Songs, Miss Yule sang to marked advantage, her voice being fresh and lovely, showing real feeling and a genuine sense of style. A pleasing personality and stage appearance with a decided poise all added to the finished program of the singer. Miss Yule was generous with her encores and was presented with many lovely flowers from admiring friends."

The Herald likewise was favorable: "Her voice has been pronounced by musical critics of note as one of power, range and beauty and her musicianship to be of the highest order, for she exhibits a thorough knowledge of the art of singing. . . . The stage charm and attractive personality which Miss Yule exhibits added to the enjoyment of the program and contributed their bit toward bringing her a score of encores."

Juliette Lippe Scores in Detroit

Juliette Lippe scored a brilliant success at the recent Detroit German Saengerfest which was attended by between 5,000 and 6,000 persons. The dramatic soprano received a most enthusiastic reception. Commenting upon Mme. Lippe's singing, the News of June 20 said in part: "Mme. Lippe's number is one of the most difficult in soprano literature, demanding control of the singing mechanism—including the breath—that not all the lyric sisterhood possesses. Mme. Lippe, who is a truly great artist, made a noble job of it and sent its top C to the loftiest rafters of the Olympia."

The Evening Times declared that the Tristan and Isolde Love Death "revealed again her glorious soprano voice."

More Engagements for Myra Hess

Among the new cities to be visited by Myra Hess, English pianist, who is to return to America next season, are Burlington and Middlebury, Vt., the latter a re-engagement from last season when she had to cancel her tour.

Her manager, Annie Friedberg, has also booked an engagement for Miss Hess at the University of Kansas, in Lawrence, in November, which will be the pianist's first appearance in that state.

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NEW YORK AUGUST 30, 1930 No. 2629

Charity begins at home musicales.

It's an ill wind-player that blows no good.

Symphony concerts will soon be acumen in.

The proof of the pudding is in the box office.

Music of the future usually dies before music of the past.

Is not music a factor in the cultivation of emotional life?

The human mind works differently from that of the musician.

Never judge what a composer wants to do by the things he does.

Envy is the unconscious homage that inferiority pays to merit.

In music, as in most things, what is cheap is expensive in the long run.

Songs without words—opera arias, as far as the listeners are concerned.

Some conductors conduct an orchestra better than they conduct themselves.

Many musicians are more interesting when making conversation than when making music.

Summer is waning. In one month and twenty-seven days the Chicago Opera will open its 1930-31 season.

The summer music festivals in Europe are drawing to a close. Bayreuth has led them all in artistic and financial success.

The history of nations has its thirty-year war and its hundred-year war. The history of music has its perpetual war—between prima donnas.

A conscienceless wag was heard to remark the other day that Deems Taylor is the best critic among composers and the best composer among critics.

Public performers who tell you they don't care a rap about what the critics say of them can nearly always be seen at news stands early in the morning

after their concert buying every paper published in the city.

Radio sets are taking their place in pawnshop windows along with phonographs, boxing gloves, revolvers and "genuine Stradivarius violins."

The late agricultural drought did not perturb musical personages much for they have been regarding an inspirational drought among the composers for many a year.

A yes-man has arisen among the composers. Kurt Weill's opera, *Der Jasager* (The Yes-Sayer) was premiered at Berlin recently. The critics, after hearing it, said "yes" but with some reservations.

Düsseldorf, in Germany, has just founded a new symphony orchestra, under the conductorship of Dr. Paulig, which will succeed the old Municipal Orchestra. Forty-two musicians of that organization, engaged in 1925, were dismissed but instituted suit for damages against the city on the ground that their contracts called for a life engagement. The court decided in their favor and the verdict carries with it an indemnity of 2,000 Marks (\$500) for each of the plaintiffs.

The death of Artur Bodanzky's son from injuries suffered in a recent automobile accident induces the reflection that there must be some guardian devil watching over the welfare of underworld inhabitants. How often one reads that an automobile containing bandits or some other species of criminals, when fleeing the police, crashes into an "L" pillar, tree or other obstruction, whereupon "the bandits scrambled out of the wrecked car and disappeared in the darkness."

"Many a man fails to become a thinker for the sole reason that his memory is too good," says Friedrich Nietzsche. Now we know why so many of the little composers fail to become great. They remember too well what the other composers wrote. Then, on the other hand, we have heard nothing from the music student who said he did not go to concerts because he did not wish to spoil his own style. Perhaps this writing of great and original works is not as easy as it may seem.

"We must warn our readers not to judge foreign manners by our own and believe that what seems frivolous to us seems frivolous to them. We know that among us music does not suit the character of a great man, and that dancing is considered a vice. (Scimus enim muscen nostris moribus abesse a principis persona, saltare vero etiam in vitiis poni.) Those things, however, are held in high esteem and worthy of praise among the Greeks." So wrote Cornelius Nepos in classical Latin two thousand years ago. The ancient Romans, who were in every way inferior to the Greeks in art matters, considered music unworthy of their talents as warriors, colonizers, and merchants. Does history ever repeat itself?

What's the matter with the weather? Everybody has been talking about it but nobody seems to be doing anything to change it. Somebody ought to get after the weather man and compel him to issue better forecasts. Over in Europe they have been having the coldest and wettest summer within living memory. And over here—well, the less said about it the better. It reminds us of the missionary who gave a loaf of bread and a pound of butter to a savage who proceeded to eat all the bread at once and all the butter afterwards. Europe has been having all butter and America nothing but dry bread. Who's going to spread the butter on the slices and hand everybody an even deal?

LOOKING INTO THE FUTURE

In a midsummer issue of the MUSICAL COURIER of, say, 1980, readers will probably find something to the effect that Covent Garden, London's venerable opera house, has seen its last season of opera and is to be razed to the ground. The impending doom of the old theater has been cabled and wirelessly to all parts of the universe every season for the last twenty-five years, causing countless futile tears to be wept over its fate—futile, because every time the operatic business was resumed at the old London stand the following season on a bigger scale than ever before. The season just closed was the most successful one ever held there. Even the MUSICAL COURIER has been gullible enough to publish the sad news for years. It is beginning to look as if dear old Covent Garden will be destroyed at about the same time as New York's new Metropolitan Opera House shall be built.

Organize!

Musicians should organize! That obvious statement has been made over and over again for years, but never in all the history of American music has it conveyed so important a message as it does today.

Musicians should organize! The men who play in orchestras long ago formed a union in order to deal collectively with their employers, and thereby greatly improved their material condition. That they have been unable entirely to combat adverse conditions resulting from the rapid development of mechanical music-making devices proves nothing. The fact is, no doubt, that the power of the unit will ultimately aid in bringing such conditions back to normal.

Attempts have been made to organize music teachers, and there are many music teachers' associations in the United States;—also there is an organization known as the Music Teachers' National Association. These organizations are excellent as far as they go, and have done good work, but they do not go far enough and the work they have done has not always been of a purely material nature.

The organization needed today for music teachers as well as for a certain class of musical artists is one that is as purely material and materialistic as the orchestra players' union. In other words, what the musicians need is an organization through which they can present a united front to the world of prospective and possible employers. In the case of music teachers the employers are, of course, those who wish music lessons for themselves or for their children, and in the case of musical artists those who engage artists—a church, a concert course, a picture house, or any of a great and divergent number of such organizations, large and small.

If musicians organize for such a purpose the organization must have in its constitution terms which will prevent any attempt to control or influence musical standards or the standard of musicians. In other words, it must be a strictly business organization concerning itself with the business of getting paid for music in one of its forms. If ethics are dealt with those ethics should concern questions of payment, of credit, of attempts on the part of one teacher to steal pupils from another, and of all other matters concerned directly with the business side of music life.

It is a surprising thing that musicians have not long ago formed some such organization as this, along national lines. The reason has been, perhaps, that music teachers have too often felt their endeavors to be of an individual sort, their clientele largely local. The number of pupils a teacher could take has been necessarily limited unless they could employ assistants or develop a school, and many teachers have worked in narrow spheres. Many, indeed, have been teachers who gathered in the children of people living nearby and have received small compensation for often valuable services. The so-called "big" teacher is one who has developed for himself such a reputation that he draws pupils from all parts of the country and receives very high prices for his services. Between these two—and we speak materially, not artistically—are innumerable grades of teachers impossible to tabulate or classify. Except for a very few of those in supremely exalted positions, all of these face, and always have faced, a single problem; getting pupils, getting good prices for lessons, collecting accounts, preventing financial loss through lessons omitted from sickness or other cause, and so on.

Musicians should organize! It would be a great good fortune if a few of the leaders who have become highly successful in their profession would get together and aid in such an organization. The difficulty that otherwise must face such an organization is that people will suspect the good intentions of the organizers. How such an organization is to be brought about it is beyond the function of this column to state, but musical leaders are urged to give the matter their attention.

Music needs organization!

Variations

By the Editor-in-Chief

Saratoga, N. Y., August 26.

Even those who never have read Walt Whitman may remember his oft quoted line, "I hear America singing," and surely they are not cynical enough to think that he meant the song of the dollar.

A few years ago Louise Pound contributed an interesting article to the American Mercury in which she takes as a premise the idea that the chief influence in the shaping of Whitman's free verse was music. The thought resolved me to renew acquaintance with the poet's pages which I had read in my salad days, stimulated by the suggestion of my literary mentor, the late James G. Huneker—at that time a dangerous guide for a budding mind.

Of course I did not understand Whitman, and looked upon him as a patchy philosopher and an arbitrary enemy of rhyme because he could not master it. I adored Byron, whom Huneker execrated and called "breadth without depth," and "sound without sincerity."

This last month of summer vacation I devoted in part to rereading poetry for which I discover that I have lost all taste. Byron and Whitman were in the line of my reviewing, which included also Maurois' fascinating new life of the first named.

Whitman's writings abound in musical themes and references and reveal only a few mention of sculpture, painting, or books. His chief musical love was for Italian grand opera. He borrows constantly from its characters, its technic, its nomenclature.

In New York, New Orleans, and Havana, Whitman, never long on cash, seems to have been an habitual deadhead at opera, for he speaks of possessing free passes in those cities, and was seldom absent from the lyrical performances. In New York he attended also concerts by soloists, bands, and orchestras. He delighted in good music until nearly the end of his days. As late as 1880—he was then sixty-one—Whitman expressed his unusual pleasure at hearing Beethoven's septet in Philadelphia.

In an early work, Specimen Days, he testifies to his love for Sonnambula, I Puritani, Freischütz, Huguenots, Daughter of the Regiment, Faust, Etoile du Nord, Ernani, Rigoletto, Trovatore, Lucia, Favorita, Lucrezia Borgia, Don Pasquale, William Tell. He heard Alboni, "every time she sang in New York and vicinity", Grisi, Mario, Badiali ("the finest baritone in the world") and Jenny Lind. Among the Whitman experiences were also Ole Bull and Benedict, the conductor, who led the orchestra for Lind on her American tour.

The poet's chief hero, however, was the tenor Bettini, totally unfamiliar even by name to most music lovers of the twentieth century. Of him Whitman eulogized: "None have thoroughly satisfied, overwhelmed me but this man. Never before did I realize what an indescribable volume of delight the recesses of the soul can hear from the sound of the honeyed perfection of the human voice. The manly voice it must be, too. The female organ, however curious and high, is but as the pleasant moonlight." Whitman died eleven years before Caruso made his debut in New York in 1903.

Here is one of Whitman's eager glorifications of Italian opera, from his Proud Music of the Storm:

A festival song,
The duet of bride and bridegroom, a marriage-march
And with it every instrument in multitudes,
The players playing, all the world's musicians,
The solemn hymns and masses rousing adoration,
All passionate heart-chants, sorrowful appeals,
The measureless sweet vocalists of ages,
And for their solvent setting earth's own diapason,
Of woods and winds and mighty ocean waves,
A new composite orchestra,

Tutti! for earth and heaven;
(The Almighty leader now for once has signal'd with His wand.)
The tongues of violins, English warbles,
Chansons of France, Scotch tunes . . . and o'er the rest,
Italia's peerless compositions.

Across the stage with pallor on her face, yet lurid passion,
Stalks Norma brandishing the dagger in her hand.

I see poor crazed Lucia's eyes' unnatural gleam,
Her hair down her back falls loose and dishevel'd.

I see where Ernani walking the bridal garden,
Amid the scent of light-roses, radiant, holding his bride by
the hand,
Hears the infernal call, the death-pledge of the horn.

I hear those odes, symphonies, operas,
I hear in "William Tell" the music of an arous'd and angry
people,
I hear Meyerbeer's "Huguenots," the "Prophet," or "Robert,"
Gounod's "Faust," or Mozart's "Don Juan."

Wagner did not appeal to Whitman, even though his friends insisted that "the new music should be fundamentally congenial to him." His answer was "I was fed and bred under the Italian dispensation. I absorbed it and probably show it."

In Miss Pound's article, unearthed by me after some trouble, she quotes profusely to show how Whitman incorporated his technical musical knowledge into his poetical vocabulary. Here are some of her many examples:

. . . the baritone singer singing his sweet romanza, nor that of the men's chorus nor that of the women's chorus

—A Song for Occupations.

Now list to my morning's romanza,

So tell I my morning's romanza

—Song of the Answerer.

I hear bravuras of birds

—Song of Myself.

Not you as some pale poetling seated at a desk lisping
cadenzas piano

—Eighteen Sixty-One.

The aria sinking,

All else continuing, the stars shining,

—Out of the Cradle Endlessly Rocking.

Fingers of the organist skipping staccato over the keys of
the great organ

—Song of the Broad-Axe.

Bright has the day been, and my spirits an equal sforzando

—Specimen Days.

I fold thenceforth, or seek to fold, within my chants trans-

muting,

Freedom's and Love's and Faith's unloos'd cantabile.

—The Dead Tenor.

To flutes' clear notes and sounding harps' cantabile

—Proud Music of the Storm.

See my cantabile! these and more are flashing to us from
the procession

—A Broadway Pageant.

Now finalé to the shore,

Now land and life finalé and farewell.

—Now Finalé to the Shore.

The ever-tending, the finalé of visible forms

—Starting from Paumanok.

Do you suppose I could be content with all if I brought
them their own finalé?

—Faces.

I sing the endless finalés of things

—Song at Sunset.

A word I give to remain in your minds and memories

As base and finalé too for all metaphysics

—The Base of All Metaphysics.

Both with Science and con amore

—Democratic Vistas.

No dainty dolce affettuoso . . .

—Starting from Paumanok.

Tutti, for earth and heaven;

(The Almighty leader now for once has signal'd with His
wand) . . .

Composers! mighty maestros!

And you, sweet singers of old lands, soprani, tenori, bassi!
To you a new bard, caroling in the West,
Obeisant sends his love.

—Proud Music of the Storm.

I hear of the Italian boat-sculler the musical recitative of
old poems.

—Salut au Monde.

As I watch the bright stars, I think a thought of the clef
of the Universes and of the future.

—On the Beach at Night Alone.

Whitman refers to his own work never as writing
but always as "singing," "carolling," "chant-
ing," "song," "vocalism," "trilling," etc.

Very well put is Louise Pound's conclusion: "To
reiterate, Whitman's whole conception of poetry, on
the side of expression and delivery, seems to be
colored by the pose of the singer, or in less degree
by that of the actor or the orator, out at the foot-
lights, reaching his audience with his voice. There
is even a considerable visual resemblance between
the pages of Whitman's poetry and the pages of
operatic librettos. To him poetry is always song
and the poet always a singer, a warbler, or a chan-
sonnier. This is the underlying view even in 'I
sound my barbaric yawp over the roofs of the world.'
To most nineteenth century poets poetry is something
written and it has circulation by being read. One
is reminded of Tennyson's 'one poor poet's scroll.'
To Whitman poetry is something uttered. He writes
as one seeking to achieve his effects through the liv-
ing voice."

Refueling endurance flyers, marathon dancers, and
tree sitters, rank equally with persons who compete
for time records in continuous piano playing.

The season's outdoor music has farewell'd offi-
cially in New York until next year. It fared very
well this summer, thank you.

On the veranda of the Grand Union Hotel, at
Saratoga, Billie and Pete, both girls, are discussing
opera. The eavesdropper, reading his Racing Form,

reports that what he heard of the conversation was
not exactly like the following, but at least very much
like it:

Billie—"If there's one thing I miss in the summer-
time it's opera, don't you?"

Pete—"Well, you have the horses here."

Billie—"Yeah, but it's not the same thing, is it?"

Pete—"No, I'll say it isn't. Got a Lucky Strike?"

Billie—"Here. (They both light cigarettes.) Of
course there's betting on the horses, but I think opera
has a broadening effect."

Pete (puffing)—"You said it."

Billie—"Talking about being broad, Bobbie has
let herself go terribly. She's gained about three
pounds up here. Must weigh nearly a hundred and
twenty now."

Pete (herself a heavyweight of 116)—"What's
the odds, so long as she's healthy. Look at me. I
can play thirty-six holes and not feel it. Anyway,
fat doesn't seem to hurt those opera singers. Look
at Mimi in Parsifal."

Billie—"Do you mean the woman Parsifal won't
kiss because she's his mother or something?"

Pete (triumphantly)—"You're got 'em scrambled.
That one's name isn't Mimi; it's Kurwenal."

Billie (thoughtfully)—"That's right. I never
could remember those Italian names."

Pete—"I think that Parsifal has got it all over
those other new operas they've been handing us."

Billie—"You're dumb. It's an old opera written
hundreds of years ago."

Pete (surprised)—"Is that right?"

Billie—"I'll say it is. It's a classic. It has no
tunes."

Pete—"Why don't they put some good numbers
in it, like that thing in Aida, where Martinelli puts
his hand on his heart?"

Billie—"I know the song you mean. I have a boy
friend who is an assistant music critic and he al-
ways calls it 'Bestial Aida'."

Pete—"Martinelli sure is great in that, I think."

Billie—"Well, I heard De Luca do it just as well.
In fact, I came in too late to look at my program,
and I thought it was Martinelli singing."

Pete—"Which can sing louder of the two, would
you say?"

Billie—"Well, I don't know. I guess those
Wagner singers are the loudest."

Pete—"Got another Lucky?"

Billie—"Here you are." (They light cigarettes.)

Pete—"I like the sad parts best. I just let go and
cry when Lauri Volpi does that Reedy Pollyotchee."

Billie—"So do I (reflectively). Say, what is that
song about, anyway?"

Pete—"Well, the clown is heartbroken because
his daughter won't marry the hunchback, who owns
the show."

Billie—"Is Lucrezia Bori the clown's daughter?"

Pete—"Sure thing. Who'd you think she was?"

Billie—"I don't know. Those opera stories are so
mixed up."

Pete—"Wagner is the worst. It took me ages to
understand his plots."

Billie—"They're too much alike to suit me. Every
one of his operas has got a Siegfried and a
Hildbrunne."

Pete (calmly)—"You mean Brinnhulde."

Billie—"Well, Brulhinde, then, and a—(excitedly)
—say, you were wrong about that Mimi. It's not a
girl, it's one of the men in Wagner, in Tannhäuser,
I believe. The one that carries a spear."

Pete—"They all carry spears. But I guess you're
right. Well, what's the difference, anyway? Some
people take their opera too seriously. Take the
woman who has the seat in front of me at the Sat-
urday matinee. She wrote to Gatti-Casasso that I
carry caramels to the performances and that it annoys
her to have me take the papers off while the music is
playing."

Billie—"The nerve of her. What did you do?"

Pete—"Well, old Casasso wrote me a letter about
it, and I wrote right back and told him the party
must be mistaken, for I never had eaten caramels at
the Opera but only hard candies."

Billie—"That's what I call a snappy comeback."

Pete—"I always try to crack them softly when
the orchestra is playing loud, but you know how it
sometimes stops suddenly or drops down low—"

Billie—"I should say I do. I went to see one of
those operas by Mozart, and I had some peanut brit-
tle, and I had to wait almost an hour before a part
came loud enough so that I could dare to break it."

Pete—"Talking of candy, what do you like better,
The Chocolate Soldier or Faust?"

Billie—"Faust is more musical."

Pete—"Yes, but stolen, every note of it. I've
heard it in restaurants thousands of times."

Billie—"Isn't that cafe scene funny, where she

pushes over the table and dishes onto the old man?"

Pete—"That's in Traviata."

Billie—"I don't know, but I've heard Rethberg in it. She dies at the end because she's cold and has no muff. Don't you remember? There's snow in one of the acts. And they play the Intermezzo before the curtain goes up."

Pete (after a pause)—"I'll bet lots of people go to the Opera just because they like to be seen there and haven't the faintest notion of what it's all about."

Billie—"I've often thought about that."

Pete—"Dozens of them don't even know, for example, why Wagner's heaviest operas are called the Ring and which Ring opera comes between Lohengrin and Walküre."

Billie (nervously)—"You know, of course."

Pete—"Of course, I do. The Ring operas are so called because they form a chain or a ring. The Ring opera that comes between Lohengrin and Walküre is Tristan and Isolde."

Billie (timidly)—"I thought it was Meister-singer."

Pete (quickly)—"You're right. It is Meister-singer. But all those German names sound alike to me, don't they?"

Billie—"To me, too."

Pete (throwing away her cigarette stub)—"Got any more Luckies?"

Billie—"No—let's get some more."

Pete (rising)—"I'll get 'em."

Billie—"What'll we do before the races?"

Pete—"Let's play golf and then drink a couple of glasses of Hathorn. I've simply got to take off two pounds for the dance at The Brook tonight."

Billie—"Me, too." (They stroll to the cigarette counter.)

Leonard S. Saxe, nephew of Leopold Godowsky, is at work on a biography of that distinguished musician. The volume is nearly completed and will be published during the coming year.

Albert Van Doorn, cellist of the Roth Quartet, says in a letter written from Mondsee, Austria: "Although we can get here what we like, we stay dry like real Americans who cannot pay the bootlegger." Tut, tut, does anybody know a real American who cannot afford the bootlegger's charges?

Present day great violinists do not seem to make any signal contributions to the repertoire for their instrument. Where are the Viottis, Kreutzers, Locatellis, Vivaldis, Rodes, Spohrs, Ernsts, Paganinis, Wieniawskis, Vieuxtemps, of our day?

The father of a gifted child violinist who plays in public, has made an important musical discovery. He says: "In the case of a young artist, the best thing his or her parents can do to please the manager is to die."

No musician of genius ever has become a composer of popular music.

LEONARD LIEBLING.

BUSINESS WILL BE GOOD

Elsewhere in this issue of the MUSICAL COURIER, George Engles, experienced concert manager and director of the N. B. C. artist service, reports that an upward trend of business conditions during the fall and winter is forecast by unexpectedly heavy advance bookings for concert artists. Concerts exceeding half a million dollars have been signed for a group of thirty representative musicians—and this is the report of only one manager.

If everyone had remained persistently optimistic there would have been no talk of hard times, and hard times would actually have existed only for the small proportion of people whose incomes have actually been reduced. As has been said over and over again, this reduction of incomes has been caused chiefly by a single thing—the fear of hard times in the minds of great numbers of people and the consequent preparation for them by a refusal to spend money.

Fear of this sort is never lasting, and Mr. Engles' optimistic view is fully justified. His attitude is constructive in coming forward with this timely statement, as elsewhere printed, so that others may know that conditions actually are on the up trend.

THE NORDICA SHRINE

In his Idle Thoughts of a Busy Manager, August 23, Charles L. Wagner urges music lovers to "get together and honor for all time the lovely Lily of the North—Lillian Nordica."

It will be recalled that at Farmington, Me., the

birthplace of Nordica is being converted into a Musical Shrine. The Nordica Memorial Association has the work in charge, and the MUSICAL COURIER has pledged its wholehearted interest. It is estimated that \$15,000 is needed for immediate improvements and \$30,000 for a permanent endowment. This modest sum should be quickly and easily raised among music lovers for the purpose of perpetuating the memory of a musician who carried America's fame to the far corners of the earth.

FONTAINEBLEAU'S TENTH ANNIVERSARY

In spite of all the talk about depression in the business world and flutters on the Stock Exchange, the music students at Fontainebleau are as numerous and active as ever. The rural little city, lying just under forty miles southeast from Paris, has long been popular as a summer resort for Parisians. But



Photographed for the MUSICAL COURIER by Clarence Lucas
Walter Damrosch in front of the restaurant of the American Conservatory at Fontainebleau, July 4, 1930.

since the advent of the American Conservatory it has blossomed into an important center of art and music. And the old chateau, where formerly the kings of France and all their retinue resided, came to life with the American invasion. In Tennyson's words,

the charm was snapt.
There rose a noise of striking clocks,
And feet that ran, and doors that clapt,
And barking dogs, and crowing cocks;
A fuller light illumined all,
A breeze through all the garden swept,
A sudden hubbub shook the hall,
And sixty feet the fountain leapt.
The parrot screamed, the peacock squalled,
The maid and page renewed their strife,
The palace banged and buzzed and clackt,
And all the long-pent stream of life
Dashed downward in a cataract.

The sounds of violins, pianos, organs, voices, and other musical instruments disturb the sanctity and silence of the rooms in which Louis XIII was born, Louis XV was married, and Napoleon III was baptized. Echoes of harmony invade the hall in which Queen Christina of Sweden had her favorite, Monaldeschi, murdered, and a very cheerful atmosphere now pervades the apartment where Napoleon had published his divorce from Josephine. History has given place to artistry, and scholarships are more esteemed than horsemanship.

On Independence Day a luncheon was served to 400 guests and students in the dining hall of the conservatory, and after the fruits and ices disappeared and the last cork had been drawn, a number of speeches in French and English celebrated not only the tenth year of the conservatory's life, but waxed eloquent on the amicable relations of France and the United States. In fact, a visitor from another world might have imagined that the two republics were a species of political twins, connected by the slight but permanent ligament of the Atlantic Ocean. Everything was for the best in the best possible of worlds, as another Frenchman, Voltaire, remarked on another occasion.

On this occasion, however, the palm for excellence in oratory must be given to J. L. Dumesnil, minister

of the navy, who, being the representative for the Fontainebleau district, was the guest of honor at the luncheon. A delightful speech by Walter Damrosch made everybody feel at home—or would have done so had they not already felt at home. The veteran Charles Widor, who gave an organ recital to Liszt in the Trocadero as long ago as 1870, likewise gave a humorous recital of some of his recollections. Surely he must be a descendant of "that old man eloquent" of whom Milton wrote in his tenth sonnet. The mayor of Fontainebleau welcomed everybody to the city and said that the opening of the conservatory was an event they all looked forward to every summer. Mr. and Mrs. Harry Harkness Flagler and Mr. and Mrs. Frank Rogers were among the many visitors. Many musical artists, including the directors of the various classes at the conservatory, were in attendance.

After the luncheon a concert of compositions by Saint-Saëns drew an audience into the concert hall which was much more numerous than the hall was built to hold. Everything photographic was photographed by all sorts of photographers, though some of them had more ambition than skill. I managed to get a view of Walter Damrosch in conversation, which I consider more interesting than the usual front view pose of the amateur snapshotter. He had just told me that to live in Fontainebleau was to live in paradise.

C. L.

GOLDMAN'S BASSES

In the Christian Science Monitor, Winthrop P. Tryon writes an article with the above caption. It deals, of course, with Edwin Franko Goldman's basses. Mr. Tryon says of these basses: "They are the making for me of the band that plays under Mr. Goldman's direction three evenings a week on the Mall in Central Park, and alternating three on the campus of New York University."

He goes on to say that with basses you have harmony, and a band is nothing if it is not harmony. He acknowledges that he cannot tell exactly how the basses are used in the Goldman Band arrangements, but what he can vouch for is that all that he hears from the band is most sonorously upheld and supported by the low woods, strings, and basses. He also approves of Goldman's percussion and writes quite a dissertation on the subject.

This use of the basses and of dignified percussion in the Goldman Band is only further evidence of the conductor's natural taste for that which is musically right. Far too little has been said and written upon the subject of the basses, although the world in America has learned much in that regard from the growth of the popular music that is called jazz and from the careful study that has been made in this country of the manufacture of phonograph records, particularly in the old days when the modern electrical system had not been invented.

It is a fact of importance that the notable difference between the really first rate conductor and those who fall into lower classes, though sometimes they are considered to be almost as good, is that the first rate conductor thoroughly understands the importance of the melodic lines in music, be they the basses, the principal melodies or the countermelodies. Mr. Tryon calls the band harmonic, borrowing the French term. That, although in a way an acceptable definition, is at the same time misleading; for the very weakness of most bands is the fact that there is far too much harmonic support of the melodies, and that the melodies themselves are not sufficiently outstanding.

It is curious that these facts are not more explicitly emphasized by critics, and even, it may be said, by teachers of conducting. Certain orchestrators among the great composers have fully perceived the necessity of balancing their scores in such a manner that a conductor can scarcely fall into error in his interpretation of them. Others among the great composers have so written their scores that an immense amount of rehearsing is necessary in order to bring out the various melodic lines and to subdue the too sonorous harmonic support. It is a curious phenomenon, to which attention has frequently been called, that noise may be increased in orchestral scores by increasing the weight on melodic lines without much thickening of the harmony. In this connection, the orchestration of the final episode of the Tannhäuser overture has become a classic example. It appears that great chord masses give less of an impression of force than do extremely powerful melodic lines.

All of which, to return to our beginning, is what Edwin Franko Goldman knows so thoroughly well, and it is this knowledge that, in some part, has made his band the excellent artistic ensemble that it is.

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor.)

A Violinist Comments on New Paganini Book

Boston, Mass.

Editor, Musical Courier:

A professional violinist naturally feels amazement and chagrin after reading Paganini of Genoa, by Lillian Day. A book without a violinist's perspective, without appreciation of an art which in Paganini reached its zenith.

I speak of his marvelous command of double harmonics, left hand pizzicati effects, pure technic for technic's sake, and cantabile playing. There had been great violinists before Paganini. These had left valuable works to the world, Tartini, Viotti, Corelli had enriched the literature of the violin by masterly works. It would seem that the technical requirements of the instrument had been exhausted. Not so. Paganini introduced new effects and scaled the heights by his mastery not only of all existent works but through his own compositions embodying all the intricacies and difficulties of an art entirely new and unmistakably brilliant and fascinating.

Lillian Day, who evidently does not play the violin, thinks the artistic achievements of a great genius like Paganini of far less importance than his amours. The weaknesses and shortcomings of his strange personality are bared to the world in a new and attractive (?) dress.

The outward symbols of a strange personality like that of Paganini only serves to cloak a romantic and more or less misunderstood character with color and variety, but they also seem to become the nucleus of a story that would hardly be worth while to the writer if the book were a mere exposition of violin playing alone. The man is dragged from his setting . . . that of a genius and artist, into the rank of the charlatan and buffoon. Weaknesses he had, but why dwell upon them when there is so much to say about Paganini's contribution to art, so much to glorify in his technical grasp of the most intricate secrets of violin playing.

Paganini used very thin strings. His violin bridge was not arched as in modern playing. His bow arm was very high. He had a small tone. He played his own works better than any others. This last fact is not remarkable. A new style of playing naturally demands particular treatment. Ole Bull was at his best in his own compositions. Miss Day says: "Thin strings or a thin body, long hours of practice, fingers hardened by a guitar, an elevated shoulder blade or a debased soul . . . any or all of these things, or none of them, can explain Paganini's secret."

One wonders what Jascha Heifetz, who can do all that Paganini did technically, with little apparent effort, would say to the theory that Paganini died with his secrets in his bosom.

The only pupil whom Paganini produced was Siorvi. This artist was called the greatest singer (on the violin) of his time. To him even Paganini did not disclose all his so-called secrets. Today these very discoveries constitute no impossibilities. The height and depth of violin art have been sounded. There is nothing new under the sun.

Paganini lived in a romantic age. He was no saint. Yet his biographers believe that no living man, with his frail and broken body, could have carried on a professional life like his with such perfect command of his resources as did he, and with such complete power over the limitations of physique.

Today we are sane and sensible, we hope. A great artist does not need to play the role of a murderer, a libertine, a charlatan, a jailbird . . . in order to enhance his reputation as an artist. Paganini, living in a romantic age of foolish superstition, may have seemed not to refute the strange and wholly fabulous stories that were extant. He was, no doubt, something of a poseur. But many men have stooped to box office methods. His appearance only served to intrigue and mystify. His life was clouded in romantic settings more or less exaggerated. If he stooped to be a trickster at times, he must have despised the methods by which he won his public and, incidentally, the very people whom he used to mystify and astonish.

The real Paganini, loving his son to idolatry, generous at heart, though wounded to the soul by avarice, meanness, duplicity and lack

of honor in business and in friendships, Miss Day has not found.

Appendix I, disclosing Paganini as a composer of rank is the one redeeming section of Miss Day's book. She says: "If Paganini had written nothing but the Caprices, he would still have claim to a significant place as a composer of violin music . . . The fount of Paganini's inspiration is not to be sought in superficial virtuoso pieces, in spite of the technical problems they present to students."

To Floriel von Reuter we are indebted for the excellent review of the Paganini technic. Miss Day includes a final quotation from Morris Nathan: "Paganini, with the ultimate purpose of achieving the impossible on the violin, has been instrumental in enlarging the technical possibilities of the solo, ensemble and orchestral forces, and can also be held largely responsible for the virtuoso accomplishments of today."

Another new type of biography, Paganini. One could wish that Miss Day, with all her research, which is indeed extensive, might have dwelt on the heights. Her literary style of work does not redeem it from superficiality. After all, she has pandered to public taste which, alas, is not yet satiated with vulgarity. Poor Paganini . . . why tear from his life one single attribute that will detract from his greatness? Tragic and pitiful were his sufferings. Tragic indeed, when one considers his genius. Must we go on dragging down the great from their pedestal? Must we dissociate any man from the artistic, the scientific, or the religious life of the period in which he lived? And if we do, accepting the new biography, must we exalt vices or at least

call a spade a spade, and forget to follow the gleam that lights this mundane world struggling from the commonplace into the Ideal?

EDITH LYNWOOD WINN.

"All Honor to the Dead—But Also to the Living!"

The following letter appeared in the New York Times of August 10, and as it is of interest to MUSICAL COURIER readers it is quoted here in full.—Editor's Note.

Sunday, July 27, The New York Times brought a deep-felt and extended tribute to the late master, Leopold Auer. Benjamin Grosbayne's article is more than a wonderful expression of the sentiments that thousands feel for the departed man and teacher; it is also a penetrating study of the work and personality of the late Leopold Auer.

Therefore it is not in any sense of criticism or trying to detract from the value of either this profound study or of Auer's work that I take exception to an omission, doubtless an unconscious one, that occurs when Mr. Grosbayne says "in the field of transcription he was outstanding and, with Fritz Kreisler, set a new standard in felicity and idiomatic formation of material culled from diverse sources. Some of these arrangements may also be considered original works." Then "from a long list" the writer quotes about one dozen.

All honor to the dead—but also to the living! It would not be difficult to prove that, besides Auer and Kreisler, Arthur Hartmann has also done a most honorable share in adding to the literature of the violin by a series of truly masterly transcriptions, which in numbers double the output of both Kreisler and Auer together. Their quality is attested by the fact that they are played and recorded not only by Kreisler but by all the Auer pupils mentioned in the long list of illustrious names in Mr. Grosbayne's article. If at random, I too were to quote "a few from a long list"—a list that approximates about 200 violin pieces—of his published "Re-creations"

for the violin, I could name scores which today are taught and played by every violinist, and of which a good dozen or more are recorded by the world's greatest and most famous violinist.

I am not a pupil of Mr. Hartmann, nor have I the pleasure of his acquaintance, but I would refer you to the "Proem" in the thirty-odd violin transcriptions that are published by Breitkopf & Härtel alone, in this city, and which very clearly states Mr. Hartmann's viewpoints on the great differences between an "arrangement" and a veritable "transcription." It is this quality in Mr. Hartmann's work which has lifted some of his transcriptions almost to an original creation, and I feel that in recognition of a great artist's work you will find space for this letter in your valuable columns.

AUGUSTA LEE.

Wants to Hear Schumann Broadcast

St. Louis, Mo.

Editor, Musical Courier:

This letter is a combination suggestion-request, to ask if you could use your influence with musicians to play a certain composition over the radio in the near—or remote—future. The writer is a great lover of good piano music and so seldom hears it that he has not tired of the old piano classics.

The composition in question is: Schumann's piano quintet (E flat). I heard about this quintet of Schumann's through the columns of your magazine about a year or so ago, where I saw an item that said it "was unsurpassed for sublime beauty." It goes without saying that most anything a master like Schumann would compose would be "sublimely beautiful," if his Symphonic Etudes are a sample of it.

I surely wish more pianists, would play over the radio, if they do not intend to travel and play in person on the stage, for we in St. Louis do not, and never have had an excess of professional pianists visit this city.

Not only the composition above mentioned would be appreciated by hundreds and thousands of people, but scores of other classical and modern compositions for the piano would be appreciated; in fact, I fail to see why pianists do not broadcast more than they do. The bulk of radio "music" is not music at all but the most hideous jazz—to me more hideous than beating on a dish pan with a stick.

Trusting you may be able to induce somebody to play the quintet, and at some other time, possibly Schumann's piano quartet, I remain,

Yours very truly,
F. E. WRIGHT.

Boosting Home Products

The Hague, Holland

Editor, Musical Courier:

As a member of a family which has always stood for what is best in the musical life of our beloved America and which appreciates keenly the great effort made in the past decade by our conservatories, our teachers, our young composers and the various institutions devoted to music and musicians made in America, I feel that I must call attention to the habit of many of our foreign conductors, now at the head of American orchestras, of coming here to Europe in the summer and engaging European musicians to fill places in their respective orchestras which I know could quite as well be given to American musicians.

One conductor in particular, who is the head of one of the oldest orchestras in the East, has filled many of the stands of his orchestra with musicians from French orchestras, and at this moment (when thousands of able musicians in the East of America, forced out of work by the Film Sonore, have been obliged to take other work) has engaged, and will undoubtedly succeed in bringing at least two foreign musicians to fill places in his orchestra which were occupied by French musicians. I have many friends among musicians in Europe, and although the conditions here are nearly as bad for the orchestral musician as at home, it really seems to me that something should be done to protect our musicians, and stop this traffic of European orchestra players, who, by the way, in this case in particular, are already employed. In New York, of course, the Musicians Union have their say in such cases, but in the case of a non-union orchestra, it should be the Department of Labor.

I would thank you to print this in the MUSICAL COURIER, which is one of the joys of my life, and which I consider is one of the greatest factors in promoting the American musical thought. WALDO E. DAVIS.

Musical Reminiscences

By A. T. King

Member of the staff of the MUSICAL COURIER since 1882

(Mrs. King's six year old great grandson, Cornelius Lansing, recently won the \$150 prize for scholarship at the Scarborough School on the Hudson.—Editor's Note.)

THE FISHLINE

Some years ago, Mme. Sembrich gave a most interesting concert at the Metropolitan Opera House, and as it was a reappearance after an absence of some years, the house was filled with old friends and those who wanted to know her. One of her numbers was Casta Diva and the manner in which it was sung made one wonder why Norma was never given. One of her songs made a great

impression upon some members of the audience. It was a German song, and the refrain—it seemed after nearly every line—was about a "fishline." Of course the German spelling was Fischlein (little fish), but the pronunciation did not show that. So often was the word repeated that many in the audience became amused, and there were smiles, while the fishline went on and on. Perhaps Mme. Sembrich remembers the song.

NAMESAKES

Years ago one of the most popular vocal teachers in London was William Shakespeare. His pupils came from all parts of the world, America contributing a large number. One day he attended some kind of an affair where the names of the guests were asked at the entrance and a list made. Of course when he was asked for his name, he said William Shakespeare, which was duly written down. Imagine his amusement when the man who came next, on being asked for his name, replied, "Oliver Cromwell." He evidently thought Mr. Shakespeare was giving an assumed name.

I SEE THAT

The Philadelphia Conservatory offers a scholarship in piano with Olga Samaro.

The Kube-Rembrandt Studio has presented the Free Library of Philadelphia with a collection of photographs of great musicians.

Edwin Franko Goldman was presented with a gold medal by the musicians of his band.

John Philip Sousa is starting his thirty-eight annual tour.

Leopold Stokowski will conduct the Philadelphia Orchestra in four concerts over the N.B.C. network.

The Philharmonic-Symphony played three of Charles Maduro's compositions last Saturday.

Grace Murray, of Coral Gables, offers four scholarships, two in voice and two in piano.

Jean Teslof, baritone, recently completed a ten weeks' master class in Akron, Ohio.

The Etelka Gerster School of Singing in New York will reopen on October 1.

Van Hoogstraten apparently thinks nothing of a transcontinental jump between conducting engagements.

Malatesta, after sixteen years at the Metropolitan, has been signed for two more years.

Josephine Luchese will sing Leila in the Pearl Fishers in the Philadelphia Grand Opera revival next season.

Jacques Gordon has opened a school of music in Canaan, Conn.

Szigeti returns to the American concert stage this season.

Louis S. Stillman is now located in Steinway Hall, home of the MUSICAL COURIER.

George Liebling is again active in the teaching and concert field.

Hope Hampton has been engaged for Covent Garden next spring.

Louise Arnoux is planning a coast-to-coast tour.

Winifred Keiser will make her New York debut October 8.

Munich is holding a Mozart-Wagner Festival.

Myra Hess is being booked for many recitals here next season.

Myrna Sharlow is a stellar figure at the Cincinnati Zoo Opera.

The Budapest Royal Opera has prohibited its singers to work for the talkies.

The Rosé Quartet has been reorganized in Vienna.

The Coolidge Chamber Music Festival will be held in Chicago, October 12-16.

Alma Griffith-Gray has returned from Europe.

Madge Daniels will reopen her New York studios on September 1.

Johanna Gadske will come to America in November.

Hans Kindler will start another European tour on October 5.

Cornish Summer Session Ends

The Cornish Summer Session ended on August 2 and teachers and students have dispersed to their various homes and vacation resorts throughout the country, including Alaska and parts of Canada. Miss Cornish, director, has left for California, where she will gather data on the motion picture activities, in relation to her educational work. Franklin Riker, head of the voice department, has left for Buffalo where he will conduct master classes, returning to Cornish for the opening of the winter term. Ella Helm Boardman, assistant to the director, and Gertrude Weinziel, of the dance department, will return from Europe, where they have been spending the summer, and several distinguished names are to be added to the 1930-31 faculty.

During the summer session the Cornish Trio (Peter Meremblum, violin; Kolia Levienne, cello; Berthe Poncy, piano) gave a concert in honor of the summer students; also Franklin Riker, tenor, was heard in concert. Mary Jones, violinist, and Gertrude Austin, pianist, graduate teachers, gave a farewell concert prior to their leaving for the East and Europe for further study, to return later to the Cornish School. Miss

Austin will spend two years at the Dalcroze Institute, Geneva, in the study of Eurythmics. Jean Mercier, newly arrived European dramatic director, made his first production with the Cornish Players the last week of the session, presenting *Seven Against Thebes*, by Aeschylus in the Cornish Theater, preceded by a curtain raiser—*Jealousy of Barboville*, a Moliere farce. Three capacity audiences greeted his first American production. The fall term opens September 23. B.

Cleveland Institute Notes

A successful summer session at the Cleveland Institute of Music came to a close on August 2. The school will re-open for the fall term on September 17.

The piano department had its largest summer enrollment. The theory and history departments, however, drew many teachers seeking summer credit in the public school music course offered by the Institute in conjunction with the School of Education at Western Reserve University. Piano pedagogy taught by Dorothy Price interested a number of teachers and prospective teachers of piano in preparation for their fall classes.

All departments had an unusually large number of children, some of whom appeared in the annual student concert which marked the one program featuring students and closed the summer session. Young violinists, after their instruments were carefully tuned by their instructors, played their pieces with no music and with no apparent self-consciousness, and showed the audience that the hot summer days had not halted their diligent practice. Tiny pianists on the program also delighted the listeners. Edith

Warner, hardly big enough to reach the pedal, playing Tally-ho, a composition of Beryl Rubinstein, dean of the Institute faculty, with incredible spirit and technic. Ten-year-old Frances Shapiro, winner of the 1930 prize for the most accomplished violinist between the age of ten and thirteen, awarded by the Ohio Federation of Music Teachers, did Spohr's Concerto No. 2, displaying ability to handle a concert artist piece with only three years of study.

During the summer session a series of historical recitals by artist members of the faculty were free to students at the institute and Western Reserve, but were attended by many people outside of the schools. Music ranging from the old masters to the modern composers were illustrated by Arthur Loesser, pianist; Marcel Salzinger, baritone; Herman Rosen, violinist, and Victor de Gomez, cellist.

Cincinnati Conservatory Notes

A fitting close to the sixty-fourth summer session of the Cincinnati Conservatory of Music were the commencement exercises and choral concert held in Concert Hall on August 1. Degrees of master of music, bachelor of music, diplomas and certificates were awarded by Bertha Baur.

The choral concert, a feature of the commencement exercises, was under the direction of John A. Hoffmann. The program was opened with the Marschal-Lopeke composition, *I've Been Roaming*. This was followed by *A May Day Carol*, harmonized and arranged by Deems Taylor; two numbers by Edgar for chorus—*The Snow*, and *Fly, Singing Bird*—given with violin and piano accompaniment. Two compositions for chorus by Joseph W. Clokey—*Night Song*, and *A Snow Legend*—were then sung, and followed by Mr. Grimm's *A Phrygian Rhapsody*, presented with clarinet and harp accompaniment and incidental solo by Josephine Long. A cantata, *A Spring Symphony*, written by Florence Golson, was next on the program, and the concluding number was Miss Bridge's *Three Fantasies* for chorus, which was sung from manuscript with orchestral accompaniment. The words of the *Three Fantasies*—*Serenity*, *Mystery* and *Ecstasy*—are by the late Katharine Howard, mother of Mrs. John Mallick.

On July 28, in the concert hall of the Conservatory, the summer school orchestra gave a concert with Merrill B. Van Pelt directing. Mr. Van Pelt is a member of the faculty of the Public School Music Department of the Conservatory and has had interesting instrument classes and orchestra this summer. He is also supervisor of instrumental music at the Woodward and Walnut Hills High Schools.

A violin recital was given on July 30 by Howard Beckes, who has been receiving master instruction this summer from Jean ten Have of the violin faculty.

On September 2 the winter term will open.

George Liebbling's Pupils Play

On July 14, in the Conservatory Hall of the Hollywood Conservatory of Music and Arts, George Liebbling, who is now guest teacher at the school, presented three of his pupils in recital. On the same program Margaret Crist, soprano, sang three George Liebbling songs and Ludwig Foerstel played three cello solos by Mr. Liebbling.

Evelyn Shapiro showed an excellent technic and real musical insight in the first movement of Beethoven's third piano concerto, with Reinicke's cadenza. Mr. Liebbling played the orchestral accompaniment on a second piano. Miss Shapiro later gave three shorter numbers which included her teacher's *La Cubana*.

Mrs. Emily Paddelford was heard in two groups of solos, among which was Liebbling's *Valse d'Amour*. As in the case of Miss Shapiro, she gave ample evidence of the influence of her able teacher.

Martha Zehetner, accompanied by Mr. Liebbling, gave a convincing performance of the Schumann concerto (first movement).

Miss Crist earned much applause in *Land That I Love*, *Cradle Song* and *Indian Serenade*, three effective Liebbling songs, and Mr. Foerstel scored with *Lucifer's song*, *La Marouise* and *Tarantelle*, all well written and telling cello numbers by Liebbling.

Activities of Warren F. Acker

Warren F. Acker, well-known organist and choir director of Allentown, Pa., presented the High School Chorus of 200 voices, accompanied by the High School Orchestra of 50, in a performance of the *Stabat Mater* by Rossini, during the past season. The chorus also was assisted by the following soloists: Alma Peterson, soprano; Devora Nadworney, contralto; Lewis James, tenor, and Frederick Baer, baritone. The chorus also performed John Odell's new opera, *The Plumber's Opera*, under Mr. Acker's direction.

At the commencement exercises of Muhlenberg College in June, the degree of Doctor of Music was conferred upon Mr. Acker. During the second term of the summer



LEON BENDITZKY and THE LATE LEOPOLD AUER.

Among Leon Benditzky's most valued possessions is a film of the late Leopold Auer made during one of his visits to Chicago. Mr. Benditzky was deeply shocked to learn of the death of his long-time friend, for he was a pupil of the Petrograd Imperial Conservatory with Mme. Essipoff-Leschetzky at the time Auer was one of the distinguished faculty members there. He often played accompaniments for Prof. Auer and his illustrious pupils, Jascha Heifetz, Toscha Seidel, Nathan Milstein, Paul Stassewitsch, Cecilia Hansen and many others. Leon Benditzky was held in such esteem by Prof. Auer that he invariably recommended Benditzky to his pupils when they made their American recital appearances. Above any sense of personal loss is the realization of the profound loss to the musical world in the death of Leopold Auer.

session at the University of Virginia, Mr. Acker is to teach public school music, have charge of the chorus and play the organ in the McIntire Amphitheater.

For the coming season Mr. Acker is planning some fine services, organ recitals and broadcasts at St. Paul's Lutheran Church in Allentown, where he has been organist for about twenty-seven years. The church is to install a new four-manual Moller organ, which is to be dedicated in November.

New Yorker Arrested by Indians at Banff

The annual three-day Indian Days Celebration, which opened in Banff, July 24, produced one pleasant victim, and he was a "slick" city fellow from New York. The festival, held annually at the Banff Springs Hotel by the Stoney tribe from the nearby Morley Reserve, under the auspices of the Canadian Pacific Railway, is designed to perpetuate the immemorial songs and customs of the Stoney, and the senior chiefs always keep the arrangements a dark secret from the paleface visitors. Earle Hooker Eaton, well known in the Banff region, visited the affair as the guest of Mayor Jim Brewster, and his curiosity as to the forthcoming program of events caused him to enter the Indian encampment before it was ready to receive white visitors. Chief Hector Crawler spotted the intruder, arrested him, gave him a wampum bail check and ordered him to appear for public trial.

Arraigned in the presence of 700 spectators before the main tepee on the Elk Pasture, Chief Hector Crawler accused Mr. Eaton of "high crimes and misdemeanors." The New Yorker pleaded guilty, and the tribal council sentenced him to tend during the next five summers five lodge-pole pine saplings, which Mr. Eaton helped the Indians plant on the pasture. Grateful for this clemency, Mr. Eaton tendered the Chief five dollars to buy cigars for his council, which gravely offered him its thanks and a rising vote of confidence.

Turning to Chief Walking Buffalo, the tribal secretary, Mr. Eaton asked, "How many cigars do you suppose the five dollars will buy?" Walking Buffalo made a slow calculation before replying, "Oh, mebbe three hundred, mebbe four hundred, mebbe five hundred."

Scholarship Offered for Pianist

The contest for the Hendrik Ezerman Foundation Scholarship for 1930-1931 will be held at the Philadelphia Conservatory on Friday, September 26. The winner will have a full scholarship in piano under Olga Samaroff for the season. For requirements apply to the secretary of the conservatory.

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Musical at Roxbury-in-the-Catskills

A joint recital was given at the Jay Gould Memorial Reformed Church, Roxbury-in-the-Catskills, N. Y., August 14, by Harold Haugh, tenor, and Robert N. Platt, organist, the latter playing solo groups as well as accompaniments for Mr. Haugh. The vocal portion of the program consisted of a recitative and aria from Handel's Messiah (by request), the prayer from Wagner's Rienzi; O Master, Let me Walk with Thee, from H. Alexander Matthews' cantata, The Conversion; John Prindle Scott's song, There is a Land of Pure Delight, and other numbers by Spross, Franck and Bizet. The organ solos were the prelude and finale from the Vienne First Symphony, a prelude by Clerambault, Fanfare by Lemmens, and Reverie by Clarence Dickinson.

Since coming to New York last fall from Cleveland, Mr. Haugh has fulfilled many concert and oratorio engagements in prominent churches in New York and elsewhere. On December 15 he sang in the Messiah at Union Theological Seminary, and during February he appeared as soloist on two of the programs of the famous historical lecture recital series presented annually at this school by its director, Dr. Clarence Dickinson. Some of his other engagements have been with the Church of the Covenant, the Brick Church, and St. John's Church, Yonkers, as well as appearances with the Tarrytown Choral Club and the Lutheran Oratorio Society. Since January he has been a member of the solo quartet of the West End Collegiate Church. Both he and Mr. Platt are candidates for the degree of Master of Sacred Music at the School of Sacred Music of Union Theological Seminary.

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songs. Louise Arnoux is a singer and an actress in quite equal ratio and these gifts are applied to presenting the balladry of many different countries beside that of her native France.

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Catharine A. Bamman, manager for Louise Arnoux, announces that a tour to the Pacific Coast is in process of booking with en route dates available during November and early December.

Morton Gould on Pathé Films

The Pathé Audio Review has made a sound film of the playing and of some of the compositions of Morton Gould, sixteen-year-old pianist-composer, who was educated partly at the Institute of Musical Art and partly at New York University. Mr. Gould appears to lean toward the tone cluster type of composition used by Ornstein, Cowell, Ives and others. He has abandoned key signatures, and uses a system of his own to indicate what his new system of dissonance demands. It is reported that Mr. Gould has written orchestra works that are to be given during the coming season. One awaits with interest the development of this obviously talented young man.

Fourth Week of Roxy Bill

Common Clay finished its fourth successful week at Roxy's on Thursday, August 28, along with the balance of one of those typical Roxy bills, which included Irving Caesar's one-act operetta, La Tickera, a burlesque on grand opera, cleverly done.

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appearances in Greensboro, N. C.; Albany,
Ga.; Houston and Dallas, Tex.; Tulsa, Okla.;
Bellingham and Seattle, Wash.; Trenton,
N. J.; and Chicago. Miss Anderson, who is
now appearing with success abroad, will re-
turn late in December for her tour of this
country.

Bessie Bowie will re-open her New
York studios on September 18.

Grace S. Castagnetta, pianist, was
heard in Ohio and Michigan last spring and
is now at the University of Georgia Summer
School, Athens, Ga., where she has made
solo appearances and also been heard with
Karl Mecker in sonata recitals. Mr. Gran-
berry and Mr. Clement, recently injured
there in an automobile accident, are pro-
gressing finely.

Winifred Christie, Scotch pianist, and
wife of the inventor of the double-keyboard
piano, Dr. Emanuel Moor, will arrive in
America for a country-wide tour early in
October. Her first appearance will be in
New York on October 15, after which she
will play in Boston on October 26; Phila-
delphia, November 5, and Chicago, Novem-
ber 19. The introduction of this instrument,
which might mean a revolution in piano play-
ing, is eagerly watched by artists and music
lovers.

Mary Craig, New York soprano, with
Harold Henry, pianist and composer, shared
a program of vocal and piano music, with
Floyd H. Walter, accompanist, in the Yel-
low Barn, Bennington, Vt. Of Miss Craig's
singing the Banner said in part: "She has a
voice of extraordinary power and range,"
"kept the audience asking for more," "a
magnificent conclusion with Henry's waltz
song."

Kurt Dieterle, first violinist of the Paul
Whiteman Orchestra, is an expert golfer,
and was recently a contestant on the Warner
Brothers Million Dollar Course. He was
picked for the finals, winning a gold putter
as prize; he was invited to a dinner and re-
ceived an invitation to play on the course at
any time. Mr. Dieterle now goes with the
orchestra to Saratoga for six weeks.

Alice Hackett will teach piano and voice
at the Chicago Musical College during the
coming year. She also was a member of
the faculty for the summer session at the
College.

Mme. Haggerty-Snell's studios were
crowded in July, when she gave a pupils'
recital of fourteen vocal numbers, with Zelah
Pate-Madewell of Texas, an erstwhile pupil,
as guest soloist; the latter, who has a beauti-
ful soprano voice, was formerly with the
Aborn Opera Company. Anna Brae, Helen
Levy, Laura Marrow, Florence Mariner,
Mr. and Mrs. Robert Blake, and Cecil Sher-
lock excelled as soloists, and Catherine
Parker Clivette was honor guest. Notable
was the high standard of performance, lead-
ing composers only being represented on the
program.

E. Arne Hovdesven, concert organ re-
citalist, was the guest artist at the West-
chester Center Auditorium, White Plains,
N. Y., on July 27. In commenting on the
recital, the reporter for the White Plains
Daily Press said that the arrangement of
the program was the work of an artist, that
there was a building up of members from
widely varying sources to a "marvelous
climax" in the toccata from Widor's Fifth
Organ Symphony.

Florence Foster Jenkins gave a musicale
recently at her studio in the Hotel Seymour,
New York, in honor of Mrs. Paul Robert-
son, of California. Josephine Beach, dra-
matic reader, and Catherine Martin, pian-
ist, appeared on the program, and Florence
Foster Jenkins sang a group of German and
English songs, accompanied by Maude
Beard. Among those attending were: Anice
Robertson, Anita Browne, Laura Matthews,
Annie L. Crane, Baroness d'Alessi, Mes-
dames John E. White, Eugene Davis, Joseph
W. Moore, C. S. Wilson, Katherine Martin,
and Paul Robertson, George Leszlo and Col-
onel Vincenzo Janni.

Edward Johnson, completing his fifth
summer season at Ravinia, plans to leave
on September 2 for a two weeks' visit with
his parents in his native town, Guelph, On-
tario. After this brief vacation Mr. John-
son, who is again under the management of
the Metropolitan Musical Bureau, will fill
concert engagements in the United States
and Canada until the beginning of his Metro-
politan Opera season in January, 1931. The
tenor's tour will be an extensive one, in-
cluding appearances in Connecticut, Washington
(D. C.), Massachusetts, Iowa, the Pacific
Coast and Canada. After his return to the
Metropolitan, he will create the leading role
in Deems Taylor's new opera, Peter Ibbet-
son.

Hans Kindler, who will return for an-
other Coast to Coast tour next November,
will appear as guest conductor with several
orchestral societies, bookings now being
made by his manager, Annie Friedberg.

Frieda Klink is visiting friends at Lake
Mahopac, after spending eleven weeks with
the Oscar Seagles at Schroon Lake, N. Y.

Franklyn MacAfee, organist, recently a
pupil of Henry F. Seibert, official organist of
Town Hall, New York, was to have substi-
tuted for his teacher at Holy Lutheran
Church, New York, but opportunity to play
during the summer at Trinity Lutheran
Church of New Rochelle was chosen in-
stead.

Lloyd Morse and Mrs. Morse were
guests at the birthday party of Florence
Foster Jenkins, president of the Verdi Club.
Mr. Morse delighted with his singing of
Celeste Aida and a Carmen aria, Martha
Baird playing sympathetic accompaniments.
He was asked to appear later at a Verdi
affair at the Hotel Plaza. The Morses gave
a dinner and musicale in honor of Frank
Chatterton, at which guests were A. E.
Ecclesine, writer, and A. W. Darling, man-
ager, Dr. and Mrs. Viola, Mesdames Sex-
smith and Harmon. A return engagement in
Yonkers is in prospect, also one in Chicago.
Director Edoardo Mascheroni of Milan
called Mr. Morse "A Real Verdian tenor,"
while Mons. Sgabero declared him to be
"The noble and ideal Edgardo."

Alice Nielsen is spending the summer
with her family at Harrison, Me. She will
return to New York sometime in September.

Mabel M. Parker, well-known vocal
teacher of Philadelphia, presented three of
her pupils—Madeleine Culver, Mary Boatrite,
and Dorothy Hazel—in a program of songs
and arias over station WIP on July 30. One
of the songs sung by Miss Culver was a
new composition from manuscript by Miss
Parker entitled Loveliness. Another pupil
of Miss Parker, Jane Dutton Grey, of Wil-
mington, Del., has been engaged as soprano
soloist next season in the synagogue in Wil-
mington.

Marguerite Potter delivers a talk on
Carmen, called "Grand Opera Heroines I
Have Known," which is full of most inter-
esting information. She has discovered that
Carmen, the wanton gypsy, had her begin-
ning in a religious movement, a young Eng-
lish missionary discovering and writing of
her. Merimee, French novelist, subsequently
immortalized Carmen in his book, which is
the basis of the Bizet opera.

Opera at Atlantic City Steel Pier

Ambrose Thomas' opera, Mignon, was
given by the Steel Pier Grand Opera Com-
pany at the Atlantic City Steel Pier on
August 17, with Elda Vettori, Metropolitan
Opera soprano, in the title role. Judson
House, tenor of the Philadelphia Civic Opera
Company, took the part of Wilhelm Meister,
and the cast was completed by Melvena
Passmore, Rhys-Rees Morgan and Henri
Scott. Solon Alberti conducted in capable
style.

On the evening of August 10, a week pre-
vious to the Mignon performance, Flotow's
Martha was the feature, with Melvena Pas-
smore, Mae Mackie, Harald Hansen, Leo de
Hierapolis and Francis Tyler as the prin-
cipals, and Solon Alberti conducting as
usual. These operatic presentations are given
at the Steel Pier every Sunday evening
during the summer season under the direc-
tion of Jules Falk.

Klibansky in Hollywood

Sergei Klibansky, well known vocal teach-
er of New York, has been so successful
with his class in Hollywood, Cal., that al-
though he first intended to remain there only
five weeks, he has prolonged his stay upon
the urgent request of his pupils.

Several of Mr. Klibansky's artist-pupils
have lately accepted important engagements.
Carolyne Moffett has been engaged for two
radio hours in Detroit and Bernadine Lewis
sang at the Spanish Festival in Santa Bar-
bara, August 8 and 9, while Germaine Ge-
roux, according to press notices in the New
York papers, has scored in the Shubert pro-
duction, Ladies All, in which she plays the
part of Julie.

Rosalie Miller Pupils Successful

Stephana Grodkiewicz, who came to Rosa-
lie Miller early in February through the
recommendation of Mme. Sembrich, has made
such strides in her singing that she was
asked to sing at Sloane House of the
Y. M. C. A. Miss Grodkiewicz sang, among
other numbers, a Polish song which so de-
lighted her public that she was requested to
give an entire Polish folk song evening in
costume on August 8.

Miss Grodkiewicz has a mellow soprano
voice and sings with good musicianship and
style. Miss Levings furnished excellent ac-
companiments.

Granberry Conducts From Wheel Chair

George Folsom Granberry, despite a re-
cent automobile accident, conducted a per-
formance of Cavalleria Rusticana at the Uni-
versity of Georgia Summer School on July
24. The accident happened two weeks before
the performance, and Mr. Granberry's left

foot was crushed. As he had not recovered,
it was necessary for him to direct the opera
from a wheel chair, and he was given an
ovation both for the excellence of the per-
formance and for the indomitable spirit
which he showed in conducting under such
trying conditions. Mr. Granberry is director
of the Granberry School of Music, New
York, and for six years has been director of
the music department of the University of
Georgia Summer School.

Rudolph Thomas Conducts at Chautauqua

Rudolph Thomas conducted the August 9
symphony orchestra concert at Chautauqua
before an audience which the Chautauqua
Daily describes as "in a riot of commenda-
tory comment, focusing on Rudolph Thomas,
whose treatment of the matter in hand gave
solid proof of a scholarly and sane mastery
of the intricacies of conducting." The pro-
gram included the Mozart Impresaria,
Schubert's Unfinished Symphony, the Pas-
quini Canzona, two Wagner numbers, the
Bacchanale from Tannhäuser and the
Lohengrin prelude, and the Bach concerto,
played by Ernest Hutcheson, Albert Stoessel
and Georges Barrere with orchestra accom-
paniment.

On the evenings of August 8 and 11 Mr.
Thomas conducted the Chautauqua Opera
Association's presentation of Martha.

Egon Petri's Winter Plans

Egon Petri, eminent German pianist, has
his next season's work all cut out for him.
As usual, it is completely international. Oc-
tober will be spent in Poland, December in
South Germany, January in Spain, Febru-
ary in Italy and March in Greece.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

"Harold Bauer at the Baldwin"—An Announcement of Great Significance to the Music World—A Unique Position Among Pianists— What the House of Baldwin Is Doing for the Piano, Music, and the Music Teacher

"Harold Bauer at the Baldwin!"

This announcement from the House of Baldwin will mean much to the musical world and to all lovers of the piano.

No pianist of this day has a greater knowledge of piano construction than Harold Bauer. He knows the pianos of Europe as he does those of this country, for he has been interested in the production of piano tone, not only from his point of view as a player and student of tonal production, but in the mechanical construction of the instrument he plays.

Few pianists, it may be said, give much attention to the construction of the instrument they do their work upon, but in this Harold Bauer presents a knowledge that to the present writer is far beyond even many of those who manufacture pianos.

It is interesting to one who loves the piano to talk about different makes with Harold Bauer, for his investigations indicate his fondness for his favorite instrument, and his knowledge of the piano indicates his deep study of the many efforts to assist even accepted builders of pianos to arrive at pure tone.

It may be that Mr. Bauer's early work as a violinist assist him in this study of piano tone, for the violinist must arrive at true tone through his own manipulation of the violin through the sureness of his touch.

One thing that has always stood out in the playing of Mr. Bauer has been his remarkable control of the pedals of the piano, and in this direction he has done much to enable improvement in piano construction, even extending to the example he set in his own playing and this calling upon other pianists to take heed in that direction.

Little is ever said as to the pedals of the piano, but the remarkable results of that study on the part of Mr. Bauer proves that his beautiful clarity of tone is due in a great measure to his control of that part of the mechanism of the instrument.

Loyalty!

Another thing that can be remarked as to Mr. Bauer and that is his loyalty to any piano he may select to play. During all the years he has been playing in this country Mr. Bauer has been affiliated with one make of piano. During the many tours he has made, covering many years in this country, he has never given but one testimonial to a piano, and this has carried through troublesome times when he carried his piano with him, paying all expenses, and that is something no other great pianist has done in this country.

This indicates that his selection of the Baldwin has been made on the basis of the instrument's tonal purity, the responsiveness of the action and the complete control of that important part of the mechanism as to the pedals.

Harold Bauer would not choose a piano that did not call for all these considerations, for his playing and his pianistic ability demands as perfect a piano as is possible to be made at this day and time.

Mr. Bauer has watched the development of the piano in this country during the past quarter of a century with intense interest. He had only to be told that a certain make of piano had made an advance as to tonal production, and at his first opportunity tested the instrument he had heard of, and if only piano manufacturers at one time or another had listened to this man they would have been able to overcome difficulties in mechanism, in scale drawing and in tone production that would have been of great benefit.

Not always have our manufacturers in this country given ready ear to suggestions of others. Too

many felt they knew more than even this tone master. They paid little attention to suggestions that would have enabled the arriving at correcting the faults little observed by the many, but to the few indicated a something wrong, either in action faults, pedal restrictions, or evenness of scale. While such defects probably may have been infinitesimal in ways, yet they were of importance in attaining a perfect tone. This can only be done through the many and devious intricacies of the piano mechanism, which in reality is the "life" of the instruments.

A Valuable Endorsement

The mere announcement of the House of Baldwin that Harold Bauer would be "At the Baldwin" during his coming tours places the seal of quality on the piano that is taking such a high place upon the concert stage of this country and Europe, and gives the approval of one of the greatest pianists of this day of music.

There follows a line of other great pianists in the roster of artists playing the Baldwin and indicates the great work the House of Baldwin has assumed in the giving the piano that place in music its quality deserves. There are found among the large number so far announced such names as Jose Iturbi, Josef Lhevinne, Walter Gieseking, Wilhelm Bachaus, E. Walter Schmitz and others.

That the concert platform the coming season will not be bereft as far as the piano is concerned is evident from this list, even though there will be but one other piano apparent to any great extent.

The House of Baldwin is certainly wonderful as to artistic effort. The results of these many appeals to the musical people are being shown in the fact that the percentage of sale of the productions of the House of Baldwin is probably the highest of any piano house now operating, for the Baldwin institution manufactures pianos exclusively.

Helping the Teacher

Aside from this work in the musical field the House of Baldwin is carrying on a work that means much to the piano, in that the concert work is forming the background to an appeal to music teachers throughout the country, which is one of intense application for the benefit of the teachers of music, not in the way of an inartistic appeal, but in the providing ways and means for teachers to benefit by the obtaining of pupils.

Music teachers have given little attention to the advertising of their wares. The selling of teaching is just as commercial as the selling of pianos. The House of Baldwin is providing methods of helping teachers to get pupils, and this in a way that does not bring the thought that a music teacher is arriving at the commercial aspect of seeking sales for their wares. To the teachers who have the love of music, and the advancement of music at heart, there is provided without great cost or investment the appeal that means more than the mere advancement of music—it means the benefit to the teachers of music to their own advancement as to prosperity. It means the bringing into their work real assistance from the House of Baldwin thus giving a return for the work that is being done through the playing of the great artists that has so much to do with creating a love for music on the part of the people.

Let all musicians write the House of Baldwin, Cincinnati, Chicago, New York, or any one of the numerous Baldwin houses throughout the country, and learn what this means. It costs nothing to get the information.

WILLIAM GEPPERT.

An Advertising Platform

Here is a general program of advertising that was formulated a generation ago by John Wanamaker and which appears to have lost none of its pungency or appositeness to the demands of present day merchandising. It would be interesting to compare this with the standards of actual practice, not theory, of present day advertising in the piano business. There follow a few of Mr. Wanamaker's tenets:

The facts and reasons for the buying of any merchandise shall not be kept a secret from the advertising department. The receipt of interesting goods in the receiving room is a signal to notify advertising to come and make proper inspection.

Copy shall be written only by those who have personally inspected the goods and talked with the buyers.

Each advertisement shall be checked for accuracy of statement, language, terseness, tone and tact.

Editorials and all institutional copy shall be prepared well in advance for use as needed.

Commonplace and trite heads shall always be avoided.

Headings shall tell what's to sell and say it enthusiastically.

Understate and never exaggerate.

If a bare statement is likely to be unbelievably, explain to establish confidence.

Always give the reason for a special price or extra quality.

Use short, direct, vigorous sentences—unhackneyed, though plain, words.

Tell the whole truth, though it hurts. Conceal nothing the customer has a right to know.

Remember that advertising costs more than a cablegram—save unnecessary words.

Don't overload advertising with descriptions, prices and other details.

Write only enough to bring the customer to the store—and see she is not disappointed when she comes.

Don't use such small type that old people cannot read it.

Remember always that, next to merchandise and service, it is the advertisement that adds to or detracts from a store's reputation and character.

Advertise each article for the good of the whole store, not merely for the good of the article.

There must be harmony in the arrangement of items in the advertising—no diamonds up against dishpans.

Copy should be especially prepared for the particular clientele of the medium to be used.

The members of the advertising force shall specialize in certain departments so that they will be qualified to contribute advertisements on these departments for any of the papers.

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

The Rambler, Vacationing in Florida, Finds Much to Commend, the Sunshine, the Easy Life, With a Lack of Noise Permitting Plenty of Sleep.

When The Rambler announced he was going to Florida to take a summer vacation, his friends laughed at him. The pitiful heat wave running over the 100 figure was on us then, but The Rambler was induced to make this experiment, for he had memories of two summers spent in this section thirty-five years ago when he was an independent piano salesman and did what he wanted with his time, just so he turned in his quota of piano sales.

Today the piano is not a subject of conversation in this beautiful city of sunshine, without humidity, but there are other things that attract. Piano men are not numerous, although there are a lot of them in and about the state. The old names familiar to The Rambler thirty-five years ago are not heard, and it is hard to "meet up" with men who can even recall the names uttered in the hope one of the Old Timers of this region can be talked about.

As to the Piano Business

Much could be written about the present-day piano men in Florida, but it would not be interesting, for there are about as many pianos sold in this section as in other parts of these United States now facing discouragements, but

Piano and Musical Instrument Section

which will right all that meets us, just as this State of Florida righted itself after the Florida Freeze thirty-five years ago, when The Rambler was sent into this territory to repossess the pianos that had to be taken back and disposed of some way.

Today the state is in finer condition than in those days of long ago. There was absolutely nothing for the people here to fall back on after the freeze that destroyed the orange trees in 1895. It was then a greater disaster than the prevailing effects of the booms in different sections, and the "natives" are far more hopeful and optimistic than were those that lived through the disaster of the freeze and found that although "wiped out" they did come to life, and brought this state to its present promising condition.

There is much to be overcome, but the spirit of "getting there" prevails, and no man or woman will allow disparaging remarks about the present and disasters of the future. There is here what can always be here, never to be taken away, climate, a sunshine that is healing in its results, and a lack of humidity that creates even in this summer time a healthy recovering to those who need the sun for their physical ailments. The Rambler is recuperating under this treatment of sunshine, and is speaking from actual experience.

Just Living!

Sleep, that elusive article in the pushing centers of the other sections of this great country, is found here, for the people are actually normal upon the subject of noise production. Some may smile and make the old remark that the Southerners are too lazy to make a noise, but The Rambler notices that even if this might be true, these people get all that we do in the hustling centers of the North, and then have a margin of common sense that bespeaks the arriving at normal as regards living a life of long time and satisfaction. We talk about ambition, but what does ambition get us if we toil eighteen hours a day and find no time for relief in enjoyment of those things nature provides in every section.

Sarasota and What John Ringling Is Doing to Make It an Art Center—To Found an Educational Institution.

Sarasota certainly has much to be proud of, and this due to the genius of one man, John Ringling, of circus fame. Some fifty millions of money has been spent by this man in the gathering of a collection of art objects and placing them in a building that is architecturally in keeping with the wonderful gathering of paintings and other objects of art that will eventually give to this city and state a world wide reputation.

The Rambler confesses his inability to cope with a subject so large, so great as this contribution of John Ringling, but in due course of time a catalogue will be offered that will tell the story of thirty years of effort on the part of this man who has arisen from a farm in a far Northern state to become a recognized connoisseur of objects of art the world over. No description of this wonderful collection, which has been the rest and recreation of this man of genius, can be made except by a man like James G. Huneker, who, alas, now is departed from us. After years of close association with Mr. Huneker on the MUSICAL COURIER of years ago, The Rambler's mind returned to that man of genius and what this Ringling Museum would have meant to him, and what he could have done with his pen in its description, for it would have been with pen and not with typewriter had James G. Huneker ever reached this point at this time and had placed before him the paintings of masters prized the world over, and boasting the largest single collection of Rubens existing.

A Real School of Art

The Museum building is not as yet finished, and it is said that Mr. Ringling has as many objects of art not displayed today that will take up a great addition to the present grand building, whose architectural beauties, as said, meet the wonders of the objects housed under its roofs.

What is obtained, and what is intended, by the founder, will be the foundation for a school of art, that will bring students from far and near, not only in this country but certainly from abroad, and Sarasota bids fair to become an important center of art that will spread its fame the world over.

So much has John Ringling done toward this establishing a collection of paintings, sculpture, bronzes, pottery, jewels, etc., in one center that will surpass probably any like collection in the world. What this means to the student is to be appreciated.

A catalogue now is in process of compilation, but with the paintings, sculpture, etc., the book will take a long time in the making. But when it does arrive and is open to the public, there will spread the name of this man known the world over as the greatest circus man of time, will give

to the world something that will live for all time. It is said it has taken John Ringling thirty years to collect what now is in hand, and this thirty years has required over fifty millions of dollars to satisfy the man's desires.

When one looks over what other millionaires have done to benefit art, what this man has done causes one to stop and think again, to make comparisons, to study what will come in after years as to the preservation of such art objects John Ringling has searched the world for, has brought to one center for preservation, and this ultimately to be utilized in an educational way that will live for all time.

Some Comparisons That Show What an Individual Can Do for the Preservation of His Name.

The Rambler could but recall a trip he made several years ago into Connecticut to see the birthplace of P. T. Barnum, whose name is kept alive today through its absorption of the Ringling circuses. In that there was an attempt made to find if the famous Barnum had done anything that would hold his name in regard for all that he had made in the way of money in his day. The Rambler remembered a story about a fountain Barnum had given his own home town, a little village in Connecticut, and the trip was made to see that fountain.

But, alas, the fountain that had created so much free advertising for the famous showman was not existent—it had deteriorated and fallen to pieces, in that it was made of some fake stuff that passed away in the weather but a short time after the old showman had passed on.

In Bridgeport where the Barnum shows wintered for many years, there is still standing a bronze of Barnum, of large size, that was placed there by Barnum before his death. It is a fine looking statue, but The Rambler met with the surprise of his life when he discovered, in climbing over the fence to read the panels, that it was but sheet metal pressed into shape to give the semblance of a bronze casting.

Two "Circus" Memorials

Compare those two little efforts with what John Ringling is creating here in this city of Sarasota, Florida, to which he transported the winter quarters of the old Barnum-Bailey circus, where the animals and the humans could get the freedom of sunshine and open air the cold winter months, far different from that experienced in the steam-heated quarters at Bridgeport, Connecticut, formerly used by the Barnum-Bailey circus, and those of the Michigan winter quarters of the Ringling Brothers circus.

The circus quarters here are wonderful and show the presiding genius of the man who now controls this great exhibition, which now is traveling through the stricken North, but holding to its itinerary though business be affected.

However, it is not of the show business The Rambler should write, although as he walked through the great rooms of art holdings, his mind had to go back to his boyhood days, his acquaintances with Dan Rice, who wore an Uncle Sam suit and sang "It Wasn't the Style in Our Grandfather's Days," and had with him the beautiful blind white horse that could answer questions with a nod of the head. Nor could the mind fail to recall John Robinson and his little circus that traveled by dirt road, with its one ring, but looking as grand to the boy Rambler as the great Ringling-Barnum caravan of steel cars of today. But not one of the Old Time Circus men left anything to posterity but memorials fast fading.

What a man this John Ringling is! To look back at his early days on that little farm when he and his four brothers "started in on their own" with a little show, and then realize that early start enabled the building of this great art project in Sarasota, Florida, causes one to pause and attempt to study or realize what kind of a man must this be who could achieve a commercial success that would allow him in the thirty years after arriving at affluence to bring together such a world of art objects.

A Personal Selection

We know that millionaires are prone to employ professional collectors to gather a lot of paintings, depending upon those employees, one might say, to do the selecting, without any knowledge of the real status of the works of art that much money required to buy. The Rambler is told that John Ringling does his own final selecting and there is here shown a testimonial of true Americansim in that with a start was made without associations, study or reflection, the time arrived when there is given to the world a collection that will be a monument not only to the man, but to art generally.

This is not much of a piano creed, but it does awaken pride in that this country can produce a man who after striving for existence, the going through the rough beginnings of hard work, can bring his mind to do what is here represented. It is not the work of dollars alone, there is back of

it a genius that stands out far above the dollar mark, and places this country upon a higher pedestal in art than before. It represents the genius of one mind, a something above the dollar, and yet requiring the dollar to enable expression in tangible results. John Ringling's name will stand for all time.

A Suggestion as to Music in the Circus—Suppose Ringling Engaged John Philip Sousa and a Band of a Hundred to Give People the Music They Love.

The Rambler wondered why it is that John Ringling, with all his inclinations toward art, did not bring into the circus more attention as to music. It was recalled that upon the last invasion of the Ringling-Barnum circus into Madison Square Garden in New York, the same attenuated brass band did service as to the music, and that while the circus had attained great proportions, the music was back in its development.

The people want music these days. The movies have found that necessary, all activities require music as a stimulant, and yet here we find a circus of gigantic proportions not recognizing the "pulling powers" of music.

This may seem rather suggestive of criticism, but is it? Suppose thirty minutes of great music were utilized in a concert of the same proportions as that of the entertaining? Would not it "pull" a certain class of people who would go for the music alone? Would it not carry into the box office those dollars so necessary to make any act a producer?

Suppose the Ringling-Barnum circus engaged John Philip Sousa with a band of 100 musicians for a tour? Would it draw the multitudes? The Rambler believes it would. What a sight it would be to have a band stand at the end of the great tent, a shell background of color, and the great hand-master giving a concert to the thousands that attend.

A Practical Venture

Sounds rather out of the classic line does it not? Not to The Rambler. He believes it would draw enough to pay and with a profit. It would elevate the circus to an extent that would be surprising, would attract attention the world over, and all those who contend against the circus today would be brought into the fold of customers.

Yes, The Rambler knows some one will say that John Philip Sousa would never play in a circus. Why not? The circus of the Ringling kind is as near art semblance as is much that one finds in the big opera houses in New York and Chicago. The Rambler believes John Philip Sousa would hail such an opportunity. He is used to traveling like a circus with his band with its afternoon display of music and into another town for the night, which is more than is demanded by the circus that gives two performances a day, but each day in another city. What a glorification to music would such a thing be if only John Philip Sousa and John Ringling could get together in such an effort. It would cost a mint of money, but it would add that much to the drawing powers of the circus—music is a wonderful drawing card.

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